

THE MUSICAL COURIER.

MUSICAL COURIER.

A WEEKLY JOURNAL

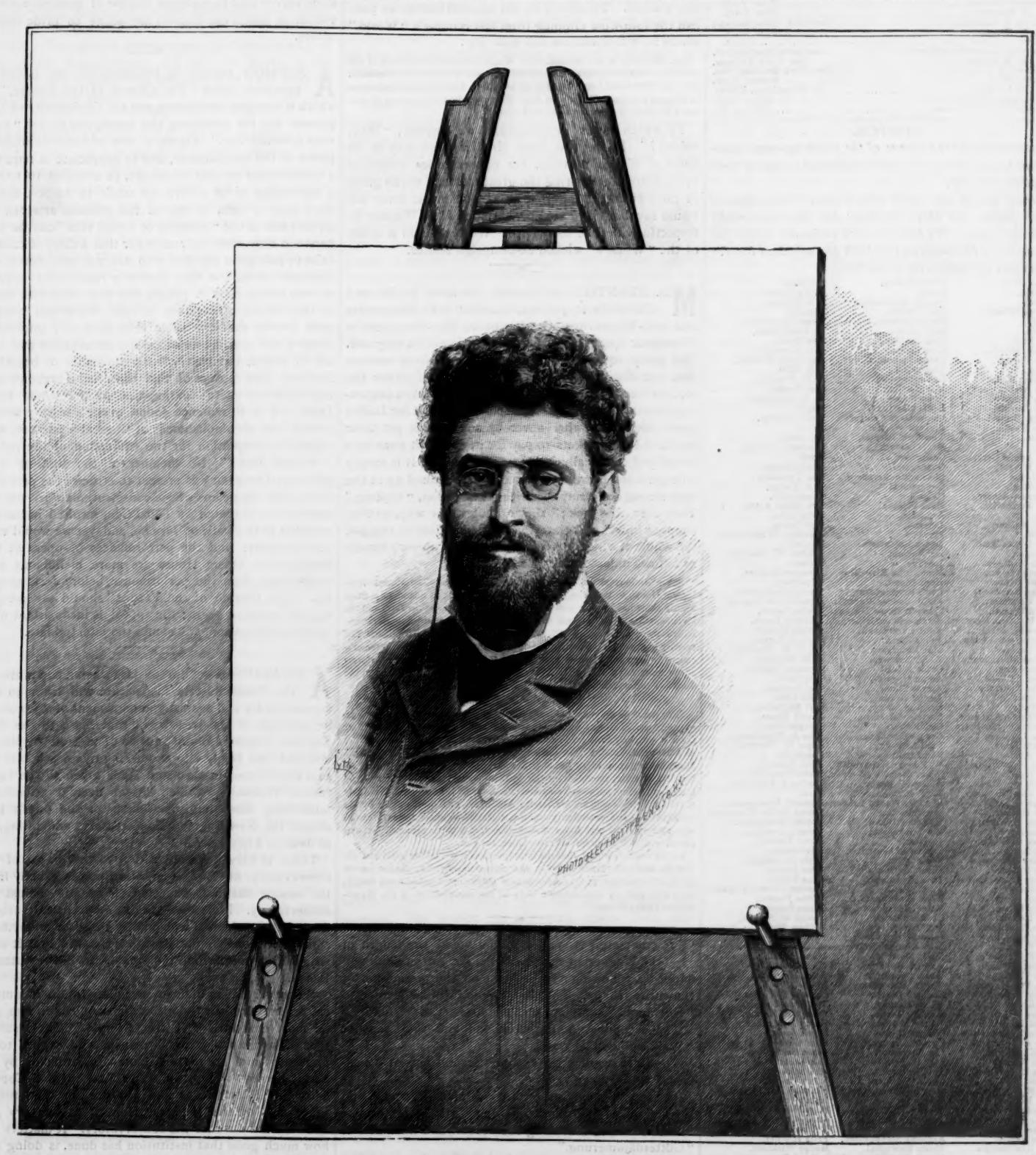
DEVOTED TO

MUSIC AND THE MUSICAL SCIENCES.

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MARTIN ROEDER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Lotta,	Hans Balstik.
Minnie Palmer,	Arbuscik.
Donaldi,	Liberati.
Marie Louise Dotti,	Ferranti.
Gelatiener,	Anton Rubinstein.
Furth-Madl.—,	Del Puente.
Catherine Lewis,	Joseffy.
Zélie de Lussan,	Mme. Julia Rive-King.
Blanche Roosevelt,	Hope Glenn.
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Achille Errasai,	Eduard Catenhusen.
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C. J. Joe. Brambach,	Charles Fradel.
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W. L. Blaemerschein,	Dyas Flanagan.
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Albert Venino,	Mr. and Mrs. Carl Hild.
Josef Rheinberger,	Anthony Stankowitch.
Max Bendix,	Maria Rosenthal.
Jules Perotti,	Victor Herbert.
	Anna Bulkeley-Hills.

FROM Milan we learn that Verdi has made some important changes in the score of his "Otello." He has materially broadened and developed the storm scene in Act 1 and has added an entirely new orchestral prelude to the finale of Act 3. The opera will shortly be brought out with these additions at the Scala Theatre in Milan.

satisfy everybody, as the performances will then be of average length. Best of all, however, will be what THE MUSICAL COURIER has long advocated. *No cuts* whatever, as much of the logical relevancy of the trilogy is destroyed by the omissions and Wagner is often blamed for what is not his fault at all.

MR. LOUIS C. ELSON is, beginning with this number, the Boston correspondent of THE MUSICAL COURIER. This will be welcome information to the readers of this paper, as Mr. Elson is known as one of the foremost and most accomplished of music critics in this land. In the field of musical didactics and musical literature and as a historiographer and lecturer Mr. Elson has achieved renown on both sides of the Atlantic. There is consequently no doubt that Mr. Elson will make the weekly Boston letter one of the interesting features of THE MUSICAL COURIER.

NOW that the stupid anti-Wagnerite is running amuck with his opinions, he is eagerly pressing into service the slightest evidence that he is being supported by anybody at all, and—of course he finds people like himself. Therefore, for his especial benefit we publish the following clipping from last Sunday's "World," which he will doubtless hail with joy:

Mrs. Harrison is not an admirer of Wagner, although very fond of the operas of other composers. She argues that an opera should be musical, and that what is not harmonious is not musical. There are few harmonies in Wagner's operas. Why, says Mrs. Harrison, should a moment of harmony be made to atone for an hour of noise?

To which latter interrogation we answer: "Why, indeed?" In the first place Mrs. Harrison may be no lover of Wagner's music, her opportunities doubtless being limited of hearing the great master's works given in their entirety; but that as a good music lover she would say that there are no "harmonies" in Wagner we respectfully decline to believe. We are afraid it is one of the "World's" wicked ex-campaign stories.

MR. STANTON is literally between Scylla and Charybdis at present, for, what with Wagnerites and anti-Wagnerites, Gas-ites or no Gas-ites, opera in Chinese or opera in Volapük, his lot is not an easy one. The petty squabbling that is going on about matters that are distinctly not in the province of either the stockholders or the disgruntled outsiders are too disgusting to enumerate. Those who clamor loudest for Italian opera are those who never by any chance put their hands in their pockets to pay for it, and if it were here would yell frantically for opera in Finnish. It is simply a deep rooted perversity that can be summed up in the very strong and truly American expression, "kicking." They like to "kick;" they do not know why, so they simply "kick." The latest is the "kick" about the gas, the whole of which Mr. Henderson sums up very tersely as follows in last Sunday's "Times":

The ridiculous attempt of certain stockholders of the Metropolitan Opera House to transform that place from a temple of music to a prize beauty show has happily come quickly upon its inevitable fate, and the lowness of society has once more been cast into auditorium darkness, where there are talking and laughing and gnashing of English. The celerity with which the patient public arose and protested against the decision to keep the glare of gaslight at full head throughout the performances must have rudely shocked the serene sense of mastership in the minds of the stockholders.

They have a great deal to learn about the methods of conducting an opera house. There is an old and trite remark about the disastrous effect upon a properly conceived broth of a surplusage of cooks. The number of *maîtres de cuisine* who are engaged in supervising the *potage* at the Metropolitan appears to be in a fair way to convert it into a stew. As for Mr. Stanton, intendant of the institution, verily he is a man who merits sympathy, not to say commiseration, for he is beset on one side by the stockholders who are his lawful employers, and on the other by the public, which has an almighty opinion, and the knights of the inky cloak, who ride upon the high horse of *artisticism*, clad in the armor of fact and armed with that small but effective lance, the pen.

Let us hope, however, that the light question is settled for good and all. The gas has been turned down at the proper times during the last two or three performances, and it does look as if public opinion had some weight with such an unreasonable body as the stockholders of the Metropolitan Opera House.

TO completely stop all cavilling about the length of the Wagnerian music drama, Mr. Anton Seidl will adopt the following novel scheme on the production of the entire trilogy. The first evening will be devoted to "Rheingold," complete, and the first act of "Walküre."

The second evening the second and third acts of "Walküre" will be given.

The third evening the first and second acts of "Siegfried" will be heard.

The fourth evening the third act of "Siegfried" and the first act of "Götterdämmerung" will be performed.

And on the fifth evening the second and third acts of "Götterdämmerung."

This is about the only way in which Mr. Seidl can

THE most remarkable expression to be found in the new and only complete biography of Chopin, which Mr. Frederick Viecks has taken ten years to complete, and which has just been published by Messrs. Novello, Ewer & Co., of London and New York, is the greatest of piano poets' opinion of the English. When he left London, shortly before his death, starting from Boulogne for Paris, he is reported by Niedzwiecki to have said: "Do you see the cattle in this meadow? They are more intelligent than the English." It goes without saying that Chopin's words only refer to the English from a musical point of view, but from that point of view they were, without doubt, correct at Chopin's time, and though more expressive than elegant, we do not hesitate to add that we think them correct even up to the present day. What England needs more than anything else musically are a few Francis Hueffers, who will bring some leaven into that sleepy hollow of musical conservatism on which the English are prone to pride themselves.

A MISSION society in Philadelphia has issued a pamphlet called "The Church of the Future," in which it arraigns civilization and the Christianity of the present day for tolerating the opera, one of the "hotbeds of social vice." Opera is one of the very highest forms of the art of music, and to appreciate it requires a considerable amount of culture, in addition to either a knowledge of or a love for music in its best sense. How such a form of one of the greatest arts can be termed one of the "hotbeds of social vice" can be understood only when we remember that a class of cranks exist in this great republic who are not only devoid of common sense, but who harbor a resentment toward anyone or any class of people who may differ with them in their views of conduct or life. We would remind such cranks that the Bible tells of a very important event which reached its successful culmination with the aid of music, and that was the surrender of beautiful Jericho. The capture of that town had a preponderating influence on the subjugation of the whole Holy Land, and if Providence found music a worthy means toward the accomplishment of so great a purpose, why classify its adaptation for the edification of the public a "social vice?" No member of the staff of THE MUSICAL COURIER was present to criticise the performance of the musicians whose conscientious work on the instruments patented by Tubal Cain resulted in the demolition of the walls of Jericho, and yet we would venture to assert that the performances of opera at the Metropolitan Opera House are more mellifluous and euphonious than the performance before Jericho was. No, "The Church of the Future" should say nothing against music or opera; the appeal is inconsistent with modern civilization, and comes too late, too late.

A HEARING is set for to-day, when a committee of the Massachusetts Legislature will listen to the arguments for and against an endowment of \$300,000 to be paid out of the treasury of that State to the New England Conservatory of Music. The State of Massachusetts has frequently endowed private schools, the sum represented in cash and lands given to the Institute of Technology (which has an average attendance numbering less than one-fourth of the pupils that attend the New England Conservatory) amounting, up to date, to \$1,053,000.

There is very little opposition to the prayer of the conservatory, but that opposition comes exactly from the source that was expected to operate against the conservatory. It also comes in its hypocritical garb, so natural to it, which is seen in the shape of anonymous communications in the Boston "Herald," and it consists of that odorous individual, Mr. F. Presentation Bacon.

Whenever Bacon finds no pecuniary results in a musical scheme or institution it becomes odious to him, and he must denounce it in the "Herald." The result is that those musical events or persons who happen to be praised by him are looked upon with suspicion by the better element in Boston. The New England Conservatory of Music never had any use for the musical ignoramus of the Boston "Herald." *Quid pro quo*, Bacon has no use for the conservatory. It matters not how much good that institution has done, is doing and may do if properly supported; those are not questions

for Bacon's membrane. The conservatory did not employ him as an advertising agent, and consequently he must write disagreeable things about it.

We say again that the conduct of the musical department of the Boston "Herald" is a disgrace to that paper and the most serious impediment in the path of musical culture in Boston.

FROM the following items, gleaned from the Berlin papers, it will readily be seen that the Berlin Royal Opera House pays for its tenors alone sums which only an institution which is so heavily subventioned could afford to pay without ruining its manager or calling on the stockholders to make good a deficit at which our Metropolitan Opera House backers would open their eyes very wide, and would have to open their purses much wider than they do now, if Mr. Stanton were not a wiser man and a better manager than Count Hochberg.

Sylva, who appeared as "guest," and is now definitely engaged, receives for five months 40,000 marks; Gudehus, of Dresden, for four months, 28,000 marks. To this must be added the annual salary of, together, 50,000 marks of the two stock tenors of the Berlin Royal Opera House, Messrs. Ernst and Rothmühl; and, lastly, 10,000 marks annual remuneration for the *buffo* tenor, Lieban. This gives a grand total of 128,000 marks, or \$32,000, for tenors alone, and that in Berlin, where things generally cost about one-fourth of what they are paid for in New York.

THE MUSICAL COURIER was the first journal in this city, and even in advance of the Boston press, to announce the probable engagement as successor to Mr. Wilhelm Gericke of Mr. Arthur Nikisch, of Leipsic. This probability has now become an actuality, and as we said heretofore editorially, "no better selection could possibly be made, for Nikisch, the present first conductor of the Leipsic Opera House, is well known as one of the ablest conductors, most broadly educated and most liberal minded musicians of the present generation of Germany's modern school." Nikisch, however, is not forty-five, but only about thirty-eight years of age, and he also is not the conductor of the Leipsic Gewandhaus concerts, both of which items were mentioned in some of the daily papers. Nikisch's greatest success as concert conductor was achieved with a performance at Leipsic of Liszt's "Faust" symphony, which after an innumerable number of rehearsals he brought out with a finish and general excellence which the Leipsic critics pronounced unsurpassable. Nikisch is a small man, with a fine head. He is of an exceedingly nervous temperament, and the members of the Boston Symphony Orchestra may prepare themselves for even more frequent and longer rehearsals than they have been accustomed to by Wilhelm Gericke.

MATTHEW MARSHALL had a very clever article in the "Sun," of January 21, which he calls the "Nibelungs of To-Day," in which he applies the lesson found in "Rheingold," that money, when sought exclusively for its own sake, is not a blessing, but a curse to our modern civilization, and points out the greatness of Wagner's teaching, which is given us in the myth of his music drama.

The persons who say, "But we don't want to go to the opera to be preached to, we want to be amused," are the people who say, "'Hamlet' is a bore, and Shakespeare, after all, very bad form, don't you know?" The truth of the matter is simply this, the vast majority of intelligent people are tired of flippancy, both in music and drama, and serious art works in the domains of literature, painting or music attract their attention. Too late, then, for our priggish contemporary, "L'Herald," to set up a reactionary whine for shindless music with soulful ballets attached thereto. We always suspected "L'Herald" of hankering after those flesh pots which most do please the bald heads, so we would recommend the "Casino" as a field for its terpsichorean longings, and ask it in the meanwhile to let the subject of opera alone. It only makes itself ridiculous.

THE latest news from St. Petersburg with regard to Angelo Neumann's four cycles of complete performances of Wagner's "Nibelungenring" are of the most encouraging nature. The Czar has given orders to advance Neumann's undertaking as much as possible, and the first week's subscriptions amounted to 200,000 frs. (\$40,000). We are particularly pleased to learn that no less a personage than Anton Rubinstein was the first one to put down his name as a subscriber for all sixteen performances and that he is reported to have said: "It

is well known that Wagner is not my predilection, but his art must be supported." Chorus, orchestra and everybody connected with the Imperial Opera House have been placed at Neumann's disposal by the Czar. Of the artists engaged Miss Malten, of Dresden; Elmlad, Wallnöfer and Lieban, of Berlin, and Von Reichenbach, of Vienna, are the most prominent. The first performance of "Rheingold" will take place on March 11. After the completion of the cycles a Wagner concert will be given at Moscow, after which the traveling Wagner Theatre will in September give performances in Berlin of Wagner's "Die Feen," "Cornelius," "The Barber of Bagdad," Weber's "The Three Pintos," Berlioz's "Benvenuto Cellini" and Gluck's "Der Betrugene Kadi." Neumann cannot give the "Nibelungenring" at Berlin, as the Royal Opera House owns the rights for sole performance at the German capital.

MR. BENNETT AND OUR OPERA.

IT was eminently fit that the "Herald" should this year have begun the attack which our excellent operatic establishment in upper Broadway is obliged to endure every season. To take the attitude which the "Herald" occupies in the operatic controversy it is essential that a newspaper should be densely ignorant of the musical past and present in this city, ignorant of all the essential things in the art itself, indifferent to artistic progress and opposed to the influences which tend to elevate and refine a people.

These qualifications are all found in the "Herald," where, singularly enough, to make its fitness for a crusade against enlightenment wholly obvious, it is paraded with a willingness on the part of the proprietor of the newspaper to depreciate his own property. We do not now refer to the "Herald" itself, though there is no question that its stupid blundering in all kinds of musical discussion and its malicious attacks on the form of music which the management of the Metropolitan Opera House is giving to its patrons in deference to public demand repeatedly and plainly demonstrated, have set it down low in the estimation of the intelligent portion of the public, and to that extent lessened its value.

But on this point we do not mean to lay great stress. When the elder Bennett died, he left a most wonderful machine to his son. Persistent and long continued bad engineering may eventually ruin the big machine, but it still has a good deal of potency and power.

But Mr. James Gordon Bennett is himself a stockholder at the Metropolitan Opera House, and it is a singular spectacle to see his paper striving with might and main to destroy every visible vestige of opportunity to make his investment profitable to him. Mr. Bennett's personal interest in an opera is, of course, summed up in his share or shares of the Metropolitan Opera House Company's stock. When he is not flitting about the world in his yacht, he is in Paris.

He is a man of intelligence and taste, and may have strong predilections in music. If so he can satisfy them in Paris. He surely ought not to be desirous to force those predilections upon the people of New York merely to gratify the whim of a foreigner who has as little knowledge of American affairs as he has of music, but who has been sent across the water to regale the "Herald's" readers with his views on music and the drama. Still less ought he to be willing to permit his foreign writer to do what he is doing to increase the sum which will have to be charged up against Mr. Bennett in case the German season should prove to be financially disappointing. This is not only bad art and bad patriotism, but also bad business.

Mr. Bennett was among the stockholders who paid over to Mr. Abbey the full amount of money guaranteed to him for the one unfortunate season of Italian opera that was given at the Metropolitan Opera House. If he has kept the affairs of the institution in his mind since then, he probably knows that, while the Italian venture cost Mr. Abbey \$191,000 by his own admission, the season of German opera that followed it cost the stockholders only \$40,000. If he knows the taste and caprices of the people among whom he was born, he knows that no Italian company can even begin to live here unless some of the greatest singers alive are included in it, and he knows how impossible it is to hire those singers and expect the music lovers of New York to pay them. Mr. Bennett has seen Italian opera go to the dogs in Paris, and has probably praised the Parisians for their patriotic efforts in behalf of a national operatic establishment. Why should he not laud his countrymen for a similar effort and give them the help of his great journal? Surely Mr. Bennett must see that the road to opera in English, worthy of the name in this country, is through German opera, not Italian.

Second Thomas Matinee.

THE program for the second orchestral matinee which Theodore Thomas gave at Chickering Hall last Thursday afternoon looked on paper the most interesting one that has been prepared for any concert performance in this country so far this season. That the performance itself demonstrated that some of the interest was more for the eye than for the ear is none of Mr. Thomas' fault, for all the novelties on the program had a claim to at least one public hearing, and the reading under his excellent guidance—several different minded critics notwithstanding—left but little to be desired.

The program opened with Tchaikowsky's new "Introduction and Fugue," op. 43, in D minor, which shows the talented Russian as a uniter of strictly classical form and modern harmonies and orchestration which make this work particularly interesting to the musical student. The performance of the "Introduction" was excellent; the "Fugue," however, was taken by Mr. Thomas at a somewhat too fast tempo to allow the ear to discern all the beauties of construction and working out of thematic details in which the score abounds.

Schubert's posthumous overture in E minor was to us considerable of a disappointment. Although showing the unmistakable characteristics of that master, the work is not one of the better specimens of his orchestral writings, and it ought in future, for the sake of Schubert's hallowed name, to be relegated to the musical libraries. The thematic material is weak throughout, the orchestration of the G major episode, in which the horns and woodwind continually cross each other without blending, is poor, and the E major coda has an unmistakable, though, of course, entirely accidental, resemblance in theme, key and general effect to that cheap and trashy, though effective, finale to Rossini's "Telli" overture.

Three Bach movements, "Gavotte" in D minor, "Sicilienne" in G minor, and "Bourrée" in A minor, are most charming and interesting productions of Bach's genius when he was in his best mood, and the orchestration by F. A. Govaert, the eminent Flemish musician and director of the Brussels Conservatory, is as consummately skillful as it is euphonious, and in keeping with the character and style of the three different movements. The performance of this little suite was the gem of the afternoon, Mr. Felix Baur especially distinguishing himself with the artistically phrased oboe soli in the "Sicilienne."

Rubinstein's semi-hervic and semi-comic "Humoreske," op. 89, in C major, entitled "Don Quixote," is an over ambitious attempt at program music. It sets itself the almost impossible task to depict musically the well-known life and adventures of the Knight of La Mancha, and although containing some fine and evidently inspired moments and some of Rubinstein's best orchestral effects, the composition as a whole is sorely disappointing.

A suite of Hungarian dances (F sharp minor, D major, B minor and E minor-major, from the four hand piano arrangements which first made Johannes Brahms' name popular with the masses), orchestrated by the master hand of Anton Dvorak, were next on the program and they were delightfully played and most enthusiastically received. The technical difficulties with which they abounded were in several instances enhanced through the tremendously fast tempo at which Mr. Thomas took them.

The last of this remarkable list of novelties was Grieg's new suite, op. 46, which was recently produced for the first time at one of the Leipsic Gewandhaus concerts. Its four movements are entitled "Morning," in E major; "The Death of Asa," in B minor; "Anitra's Dance," in A minor, and "In the Hall of the Mountain King," in B major. None of these show any remarkable novel traits, and the invention throughout is so meager and thin that it would appear as if Edvard Grieg was already *ausgeschrieben*. The orchestration, however, is clever and effective throughout, and some of the harmonies (especially in the slow movement) would be striking and novel if they had not so frequently been used by Grieg before.

The only number on the program with which the public were previously acquainted was Wagner's "Tannhäuser" overture, which closed the program and which, as is well known, is one of the *chevaux de bataille* of Theodore Thomas and his orchestra. It goes, therefore, without saying that it was well performed and elicited the usual outburst of applause from a public which ought to be considerably more numerous to do full justice to these concerts.

...Mr. Edward Dannreuther is engaged on a work which will be of great value to musicians generally and pianists in particular. He is writing a "History of Musical Graces and Ornaments," with copious illustrations and examples. The work will consist of two parts, the first from Diruta (1593) to Sebastian Bach (1685-1750); the second from Emanuel Bach (1714-88) to the present day. It will be issued in the course of this year as one of Novello, Ewer & Co.'s Primers, edited by Sir J. Stainer.

...Discouraging reports are circulated concerning the condition of the Imperial Opera, Vienna. The artists who have shed the chief lustre on the establishment in the past, such as Pauline Lucca, Materna and Rosa Papier, are losing their powers, and there is no one of equal gifts to replace them. Verdi's "Otello" is the only novelty during the past four years that has interested the public, and, though having a large subvention, the theatre cannot pay its way.

PERSONALS.

A NEW PRODIGY.—Here is some news for the prodigy worshippers. The puff preliminary has been given to a small Varsovian pianist, by name Raoul Koczalski, who celebrates during the present month his fifth birthday. The infant gave a recital at St. Petersburg a few weeks ago, where he astonished his hearers by his interpretations of selections from Chopin. The inevitable question of course arises, "Where is this thing going to stop?" If the present were a myth making age, the modern infant Hercules would perhaps be represented as strangling two musical critics in his cradle.

LAUTERBACH—HALIR.—Concertmeister Lauterbach, of the Dresden Opera House, was pensioned on the 1st inst., after faithful services since 1860. His place is now occupied by Carl Halir, of Weimar.

PATTI CHARITABLE.—Patti, according to a Brussels correspondent, has promised to take part in a *fête de bienfaisance*, which will take place shortly in that city at the Alhambra, for the benefit of the poor of the neighborhood. The fete is being organized by Mr. Elkan, who offered Patti a fee of 5,000 francs for her services. The great cantatrice has, however, generously refused to accept any payment for her services. Several French artists will also take part, among these being Jean de Reszke.

GROVE'S ACTIVITY.—It is announced that the appendix to Grove's "Dictionary of Music and Musicians" is completed and will soon be published in London. The London Royal College of Music, of which Sir George Grove is director, is prospering finely. The number of pupils has increased from ninety-two in 1883, when the college was started, to 250 at the close of 1888. Through the munificence of Mr. Samson Ford, of Leeds, who has given the college £30,000, a suitable building will soon be begun.

CLARA SCHUMANN.—Clara Schumann was heard in Berlin for the first time after a lapse of several years on the 23d inst., when she gave a concert at the Philharmonic Hall in conjunction with Joseph Joachim.

HASTREITER ILL.—The performances of Gluck's "Orpheus" at the Teatro Costanzi in Rome have of necessity been postponed for some time on account of the illness of our American contralto, Mrs. Hastreiter. Samara's new opera, "Medége," will shortly be brought out at this theatre.

CHANGE OF DOMICILE.—Mrs. Dr. Peschka-Leutner has for sanitary reasons been obliged to change her residence from Cologne to Wiesbaden, but will continue to teach singing also at the latter place.

MISS HEIMLICHER IN LONDON.—The London "Times" has the following about a concert Miss Marie Heimlicher, the beautiful and talented young pianist, well remembered in New York, gave in London a few weeks ago: "Miss Marie Heimlicher, young pianist, who plays with brilliancy and power, and at the same time with remarkable correctness, gave, on Friday evening, a concert in Steinway Hall. She was assisted by Miss Lena Little, who sang very charmingly several French and German songs, and by Mr. Johannes Wolf, who joined the concert given in the slow movement of the "Kreutzer" sonata by Beethoven—a work of sufficient interest to be given entire. Miss Heimlicher's taste and talent incline her almost exclusively to works of the modern school, comprising, of course, Chopin and Liszt, its two principal founders. She played, however, with unaffected feeling, one of Schubert's beautiful *improviso*s. There was nothing more effective in her much varied performance than the rendering of a piece, by Floersheim, of a showy yet semi-religious character entitled 'Elevation.'"

NIEMANN COMPOSES.—Oscar Niemann, the son of the great tenor, Albert Niemann, and himself a baritone of some note, has just finished a volume of songs, which will shortly appear with Bote & Bock, of Berlin. This young artist has been engaged by Angelo Neumann for the forthcoming "Nibelungen" performances at St. Petersburg.

SCHOTT ENGAGED.—Instead of enjoying a well-earned rest Anton Schott, the ex-tenor and boss out-of-tune singer, has just been engaged as heroic tenor at the Leipzig Opera House.

SYLVA AND PIERSON.—Eloï Sylla, the Belgian tenor, remembered here from his frequent appearances at the Metropolitan Opera House and with the defunct (Inter) National Opera Company, has concluded his engagement with the Dresden Court Opera House, from which he took leave as "Siegmund" in "Die Walküre," and was heard for the first time at the Berlin Royal Opera House in "Le Prophète," on the 14th inst. At the same theatre Mrs. Bertha Pierson, also of the late Thurber opera, appeared as "Alida."

A NOVEL PROGRAM.—Mr. Henry Carter, organist of the Church of the Heavenly Rest, and Mr. Fred. Harvey, the tenor of the same church, are to give illustrations of the beauties of Mozart's "Requiem," Bach's "St. Matthew Passion Music," and Haydn's "Seven Words on the Cross," at a church concert in Worcester, Mass., during the coming Lent.

MET WITH AN ACCIDENT.—Fritz Giese, cellist and member of the Boston Symphony Orchestra, met with an accident recently while carrying his valuable cello and hurt himself, also inflicting damage upon his instrument. The cello

was, however, not seriously damaged, and Mr. Giese will be out soon, if he is not already at work again as usual. He has a host of friends who sympathize with him. Giese is immensely popular in Boston.

IMPORTANT EVENTS IN BOSTON.—The Boston "Saturday Evening Gazette" states that Mr. W. F. Aphor was "amongst the audience gathered to see Edwin Booth's 'Othello' on Tuesday night." This, together with the following, "Try Bessé French Ice Cream," published in the same paper, created quite a stir in the *crème de la crème* of society in Boston.

HUEFFER AND KREHBIEL.—It was probably owing to his liberality in art and his wide knowledge that Dr. Hueffler showed none of those evidences of insularity and narrow-mindedness which mark the critical writings of the majority of his professional brethren in Great Britain. A little more than two years ago the "Tribune's" musical pilgrim sat at luncheon with him in the Salisbury Club, and discussed music in New York and London. The pilgrim had been hearing everything in the way of music that was to be heard in London for ten days, and the question turned on the significance and merit of the programs, which showed a strange confusion of good things and bad, works of high dignity and sentimental ballads. "No reputable conductor would dream of offering such programs in New York," said the pilgrim. "Am I to accept what I have heard as a fair sample of what is offered in London throughout the season?"

"Unfortunately, yes," said Mr. Hueffler. "In the matter of orchestral music you are far in advance of us."

CHOPIN AND WICKED GEORGE SAND.—The truth is about to be told concerning the famous *liaison* between Chopin and George Sand, or, at any rate, as near an approach to the truth as can be arrived at, most of the chief actors in the tragedy being dead. Chopin himself described his love as an "episode" without a beginning, but with a sad end. The episode in question was Chopin's meeting in 1836 with the famous French novelist, George Sand, on the introduction of Liszt. Liszt was then living with the Countess d'Agout, under conditions of free love which eventually made him the happy father of Mrs. Ollivier, late wife of the French Minister, who was going to Berlin with a light heart, and of Mrs. Cosima, the widow of Richard Wagner. Free love likewise entered into the relations between Chopin, the pianist and composer, and George Sand. These relations lasted in happiness for two years, when Chopin's health broke down. They began to be somewhat strained during a visit to Majorca, and some time after the return of this curious pair to Paris they were broken off altogether. George Sand, in her novel, "Lucrezia Floriana," subsequently held her former sweetheart up to public ridicule under the sobriquet of Prince Karol, a self-seeking simpleton with ridiculously lofty ideas, but with a sentimental affection for his bronchitis and his piano—in short, an unmitigated nuisance to all his associates. Public opinion in France was at first on the side of the brilliant woman. Liszt, who knew the truth and was Chopin's friend, did not care to be ungallant after the composer's untimely death, and George Sand has, in the opinion of her worshippers, since posed as an extremely ill-used lady who, like charity itself, suffered long and was kind, and who was jilted by a chicken-spirited man with a vile temper.—Mrs. Crawford's Paris Letter to "London Society."

MARY HOWE IN PARIS.—Miss Mary Howe, the Vermont girl who went from Brattleboro, Vt., to Berlin and took the town by storm, has just been heard of in Paris. She is a new member of the colony of clever American women who will keep the French capital gossipping the coming year. With Sybil Sanderson and Blanche Roosevelt she completes a notable trio, though Miss Howe is distinctly unlike either one of her American sisters. It was of her that Director Engel, of the Berlin Opera House, said: "At nineteen years of age she shows more signs of being a second Patti than any woman in the world." A little information about her experience abroad has come to a writer for the "Sun," through a letter from Brattleboro, Vt., and permission has been given to make it public. Miss Howe's devoted admirer, preceptor and manager is her brother Lucien. When he took his sister to Berlin to study it was hard work to get even enough money for the trip over, and once there the brother taught music and worked in every possible way to secure his sister's advancement. After her tremendous success in Berlin the Howes returned at once to Vermont. The girl lived quietly in her country home for a month and then the brother took her on a concert tour. He gave eight concerts, and netted nearly as many thousand dollars. First he paid off every penny that he had borrowed with the utmost care, and then, without losing a moment, he took his sister to Paris. She has been inundated with offers, but she refers everything to her far-seeing and shrewd Yankee manager. Thus far none of the managers have been able to get near the coming singer. The brother discourages all attempts to get his sister's name in the newspapers. They are living on the \$5,000 that was saved, after all debts were paid, from the concert tour.

A MUSICAL GRANDSIRE.—A grandson of Ignaz Moscheles who is on the staff of the "Herald" newspaper, in this city, last Wednesday received intelligence by cable of the death of his mother, Mrs. Antonin Roche. Mrs. Roche was the "Emily" of the Mendelssohn-Moscheles correspondence. She was the eldest daughter of the great pianist and com-

poser, and was born in 1826 in the house in Chester-pl., Regent's Park, London, which is pictured in Felix Moscheles' book. Her husband was Antonin Roche, a professor of French literature in London, who survives her with nine children. Mrs. Roche was an excellent pianist, but never became a concert performer. Her mother is still alive at the age of eighty-four, and is living with her daughter Serena, at Detmold.

ABOUT MARETZKE.—An interesting relic of Maretzke's youthful career has recently come under our notice. It is a sort of round robin letter of introduction, addressed by Ignaz Xavier Ritter von Seyfried to Friederich Dionysius Weber and F. W. Pixis, in Prague; Robert Schumann, in Leipzig; Louis Spohr, in Cassel; Friedrich Schneider, in Dessau, and August Pott, in Oldenburg. The letter recites the laudable desire of the "rising composer, Maximilian Maretzke," to make the acquaintance of artistic "notabilities" and commends him to the notice of the musicians mentioned. It is dated August 11, 1840. Seyfried, who was Maretzke's teacher in composition, was a pupil of Mozart and a friend of Beethoven. He died exactly one year after writing the letter. Maretzke was nineteen years old at the time, having been born in Brünn, near Vienna, in 1821.—"Tribune."

Here is Seyfried's letter as it reads in the original:

Der angehende Tonsetzer Maximilian Maretzke aus Brünn ist von dem sehnlichsten Wunsche beseelt, der persönlichen Bekanntschaft einer also ausgezeichneten Kunst-Notabilität sich rühmen zu können; und ich erlaube mir, denselben zur genießen Aufnahme ergebnest vorzustellen.

WIEN, den 11ten August, 1840.

SEYFRIED.

P. T. Sr. Wohgeborn! Herrn Herrn Director Fr. Dion. Weber, Professor F. W. Pixis, in Prag; Dr. Robert Schumann, in Leipzig; Hofkapellmeister Dr. Louis Spohr, in Cassel; Hofkapellmeister Dr. Friedrich Schneider, in Dessau; Hofkapellmeister Aug. Pott, in Oldenburg.

FREE ADVERTISING IN MEMPHIS.—This dispatch from Memphis, Tenn., shows a condition of affairs that must have been welcomed by Emma Abbott:

A number of the Protestant ministry of this city have made an open declaration of war upon Emma Abbott, who is now playing a week's engagement here, the first date filled since her husband's death. The *cause bellic* was an article in a local newspaper mentioning the fact that Montegriffo, one of the tenors of the Abbott Company, had sung in Calvary Episcopal last Sunday, and that he was thanked from the pulpit by the rector, Dr. Burford. This much was true. The paper went on to contrast the action of Dr. Burford with that of Rev. Mr. Chandler, of Nashville, which caused a sensation at the time, and characterized the former as "not a purblind bigot." This roused the ire of the ministers who had approved of Mr. Chandler's denunciation of the stage. They held a meeting and issued a pronunciamento denouncing Emma Abbott, severely criticizing Dr. Burford, and giving a rehash of all the things Chandler had said impugning the virtue of stage women. The rumpus is the talk of the town, and is likely to be more than a nine days' wonder, as Dr. Burford is pastor of the wealthiest congregation in the city and stands by his action of last Sunday. Meanwhile the Abbott Company is drawing full houses, and theatre going people are denouncing the action of the protesting preachers. Emma Abbott was in the church when Montegriffo sang, but neither the minister nor the majority of the congregation knew of her presence.

STERNBERG LECTURES.—Constantin Sternberg delivered an interesting lecture on Richard Wagner, January 17 in Atlanta, talking about the great composer's music, persona, traits and illustrating his musical motives at the piano. The musical talk craze seems to have reached Georgia.

COMING TO AMERICA.—The English Society of Provincial Musicians have decided to accept the invitation courteously forwarded to them by the Music Teachers' National Association, of the United States, to send two delegates to the annual conference, which will be held in Philadelphia next July. The gentlemen who have accepted this duty are Mr. Chadfield, the honorary secretary of the English society, and Dr. Campbell, the blind principal of the Royal Normal School of Music for the Blind, at South Norwood. Dr. Campbell is already well known in America, as he accompanied the blind pianist, Mr. Alfred Hollins, who last year made a success here.

—Mr. Edgar S. Werner's magazine, "The Voice," has changed its title to "Werner's Voice Magazine," on account of its having been confounded with the Prohibition organ of the same name.

—The second concert of the New York String Quartet, which took place Tuesday evening of last week, at Steinway Hall, was far superior to its predecessor, the personnel of the club having been considerably changed. Schumann's A minor, op. 41, No. 1, and Mendelssohn's E flat string quartets were played with considerable taste and finish, the canzonetta of the last mentioned quartet being demanded. Miss Helen Dudley Campbell sang the great aria from Mozart's "Titus," in which she exhibited the range and schooling of her beautiful voice, and for an encore sang Schumann's "Sunshine" with much tenderness and delicacy.

—Mr. and Mrs. Edward F. Droop entertained a number of friends at their beautiful home, in Washington, D. C., January 19. The occasion was the birthday of Mrs. Droop, and the amiable lady received the hearty congratulations of the many friends and by whom she is appreciated for her many charming qualities. Among the guests were Mr. and Mrs. Rogge, of Baltimore; Mr. and Mrs. Kimball, Mr. and Mrs. Burkhardt, Baron Fava, Mr. and Mrs. Cross and others. Mr. Markees, the pianist, performed very successfully pieces from Bach and Chopin with artistic power. Mr. Markees is one of the newest accessions to the Washington musical world, and is a performer of such ability that he will certainly find speedy recognition.

Martin Roeder.

In giving a biographical sketch of this eminent composer and singing teacher, in connection with a short analysis of his chief work, "Mary Magdalen," we consider it most appropriate to translate for that purpose an extract from a biography written by the world known Elise Polko, and dating from the time when the above named oratorio had its first performance in Berlin in 1884. Mrs. Anna Lankow (now singing teacher in New York) taking the prominent part in it.

Elise Polko writes as follows ("Allgemeine Frauenzeitung":)

Martin Roeder is a genuine Berliner, and although his parents loved music enough to try to awake at an early age the musical talent of their son, nevertheless they tried all in their power to prevent him from making music his future profession.

He was when a youth a kind of *enfant prodige*, playing, when eight years old, the violin with great cleverness, having had his first instruction from Professor De Ahna in Berlin. But at the same time, and without ever having had any lessons of harmony or counterpoint, he attempted to write music, and hence a considerable number of compositions of every description date from this *époque*, consisting chiefly in piano-violin pieces, sonatas, trios, overtures and even some work of larger form, like the setting to Lord Byron's "Greek War Song," for tenor solo, chorus and band, he planning and sketching at the same time some opera fragments.

After having completed the usual course of study and left the gymnasium, he was compelled to follow his father's advice and enter as an apprentice in a large warehouse. Owing, however, to a serious illness, he had to leave it after some time, of course in the meanwhile studying more musical works than the ledger. Having been ordered by medical authorities a winter stay at Wiesbaden for the benefit of his health he fortunately happened to make the acquaintance there of Joachim Raff, the celebrated composer, who took a special fancy to Roeder and went so far as to promise a careful perusal of Roeder's immature scores, after which he would tell him candidly whether he really should judge him fit to embrace a musical career. The result of the *pe:usal* was a most unexpected and splendid one. Although the manuscripts delivered to Raff had all the strong faults to be found in an autodidactic composer, nevertheless Raff could easily see that he had to deal with a most original and genuine musical nature, wanting, of course, serious practice. Accordingly Raff did not hesitate for a moment in giving him a first-rate testimonial, in consequence of which Roeder was admitted a pupil of Kiel (counterpoint and composition) and Joachim (violin) in the Königliche Hochschule at Berlin. The late Kiel (one of the greatest contrapuntists of his time), from the beginning of his pupil's careful and serious studying used to speak in the highest terms about Roeder's musical ability as a composer. After having left the Hochschule, a most important change occurred with him, as he got an appointment to a position as a choirmaster in the Teatro Dal Verme, in Milan.

In the Lombardian capital he had every opportunity of displaying his manifold clever and artistic qualities. He soon left the Teatro Dal Verme, and became for a time the chief editor of Ricordi's world known "Gazzetta Musicale." Writing Italian just as well as a born son of the South, he published at that time many important articles about musical questions of the day which were highly appreciated. These most interesting essays appeared later on in a separate volume, "Dal Taccuino d'un Direttore d'Orchestra." At the same time he founded at Milan the very first choral society for classical music in Italy. With this constantly increasing choir body Roeder, for the first time in Italy, produced "St. Paul," "Elijah," "Faust" (Schumann), "Requiem" (Brahms) fragments of J. S. Bach's "Passions of St. Matthew and St. John," works of Bruch, Kiel, Gade, Händel's "Messiah," and all these performances took place with the assistance of the orchestra of La Scala Theatre.

These concerto were highly spoken of in Italian musical circles, and, although Roeder had to struggle and to fight in Italy against the "caballeta," chief of which was Giulio Burgmein, he most victoriously won the battle. As a most amusing intermezzo in his career he left, in 1877, for the Azores, having been offered an engagement as conductor of an Italian company which went to the above named archipelago for a stagione of several months of Italian opera. As an artistic literary fruit of this interesting sojourn a most appreciated essay may be mentioned, about "Portuguese Music" (from the beginning until our days), for which Roeder was decorated with the Order of Christ by the King of Portugal, to whom the volume is dedicated; and as another literary souvenir of these days, humorous records on the same subject, and also about his stay at St. Miguel, appeared under the name of "Aus dem Tagebuche eines wandernden Kapellmeisters" (Berlin: Fr. Thiel).

After having returned from the Azorian trip, he went once more to Italy to join some other opera company as a conductor at Turin, Bologna, Novara (where Lillian Nordica, the now celebrated American soprano, made her first appearance on the Italian stage, under his conductorship, remaining some time afterward as a pupil with him). Later on Roeder went to the south of Spain and Portugal, always as an opera conductor.

After all these journeys he returned once more to his beloved Milan, settling there again for a short time and taking

up afresh the conductorship of the Società Corale, producing other standard works. A most peculiar matter of fact has to be noticed, that Roeder, in that time of restless wandering, was able to write his two best and most mature works. The mystery play "Mary Magdalen," as well as the fantastic opera "Vera" (the words of both works being by the composer himself), were written entirely at the above mentioned time, and owing to the difficulty or almost impossibility of ever obtaining a decent performance of these scores in Italy, Roeder made up his mind to go back to Berlin, where he settled as a singing teacher. As to the opera "Vera," he at once found the impresario Pollini (Hamburg), who was so greatly struck while listening to the opera at the piano that he decided to give it immediately (conducted by the composer), and Roeder thus scored a tremendous success, which would have lasted if the two chief artists had not fallen ill for some time, preventing in this way any further performance of the work, which, later on, was produced in Italy.

Since then Roeder changed a great deal in the score, making a full revision of the opera. It appears that in the forthcoming season "Vera" is to be performed at Cologne and Frankfurt. With regard to "Mary Magdalen," this most striking work was produced for the first time in a concert at Berlin (given by the composer with a chorus of over 400 voices, with the Philharmonic band, the composer conducting himself). As Roeder broke completely with all traditions hitherto strictly observed in this kind of music, a hard fight took place with conservative critics, who abused and doomed the work, but one of the most advanced and extremely Wagnerian papers, "Berliner Courier," after the performance of the work, wrote as follows (and many other papers in the same sense): "It was for the very first time that we were enabled to listen to a complete work of Roeder's pen. And we state with pleasure that we are most happy to have done so, as we have to utter our full belief that we have to deal with an extraordinary musical appearance of our days and in the musical world. We see in Roeder an artist, always endeavoring to gain the highest aims of musical art, a composer who, in a most scholarly way, is fully master of all the forms of expression and other qualities required nowadays, and who possesses a most perfect skill in treating musical matters of highest importance. We venture to say that a man to whom we owe this score has not yet had his last say, and we dare say that Roeder's future will become a most brilliant one!" In the same sense all the progressive papers talked about the performance; meanwhile, of course, on the other hand, the composer was slandered by the Philistines, his work dragged into the mud, and he was adorned with the epithets of "musical heretic" and "impostor," which circumstance, however, did not prevent several other most successful partial and entire performances of the work, and did not discourage the composer to sketch and plan at once a new mystery play which soon will appear. Considering the great number of Roeder's larger works it will be a surprise that not many of his compositions have been published up to the present, but this riddle at once may be solved by the fact that Roeder is most careful and timid as to the publication of his works, thinking them always not ripe enough. His portfolio is full of manuscripts, among these several overtures and two symphonies, as well as four rhapsodies and a large suite in five movements: "Scenes from the abode of the Greek Gods"—all for full band—very many chamber music works (quintet and quartet, with piano, successfully performed), part songs, choral works of smaller and larger size, compositions for violin and violoncello, and about 200 songs, of which half are published in Germany, Italy and England.

After his return to Berlin Roeder got a commission from Breitkopf & Härtel (Leipzig) to write a report about "Musical matters in modern Italy" (forming part of the collection of "Musical Lectures," edited by Count Paul Waldersee), and this book excited so much lively interest in the musical world that the late and celebrated French critic, Blaze de Bury, translated the brochure and gave an extract of it in the "Revue de Deux Mondes," an honor conferred very seldom or never on a German author since 1870.

When at Milan and Florence, Roeder made the most careful and special studies in the art of singing with the most celebrated teachers of the time. He was a pupil of Limperti (Milan) and Trivul (teacher of the old Lamperti), as well as of the late Panofka. Having thus obtained full knowledge in the secrets of "bel canto," and afterward gained fortunate results as a singing teacher, being gifted besides with an extremely clever musical nature, he at once, after his return to Berlin, was considered one of the best singing teachers, and, as a consequence, a large circle of pupils gathered at his house. The first tenor of the Royal Berlin Opera House, Rothmühl, as well as Lieban, and the royal opera singer, Therese Pollack, owe him very much indeed in this respect, and his last fortunate "creation" was the now celebrated Werner Alberti, who has been his pupil for years.

Owing to some mysterious matter, doubtless the hostility of Count Hochberg, the intendant of the Berlin Opera House, in connection with a love story, decided Roeder to leave for some time the German metropolis. Once more about to go to Italy and to reside there, at the last hour he was offered a most honorable position as a senior professor at the Royal Irish Academy of Music, which he accepted, starting at once for Dublin. It appears from news received that he very likely may be elected conductor of the Dublin Musical Society, the largest and most wealthy society of this kind in Ireland. How-

ever, we hope Roeder will not stay forever in Ireland, as his fatherland ought to have such "gallant champions" as he.

F. D'A.

Mary Magdalen.

An Analytic Study.

THE whole feature and the management of the plot of the above mentioned work gain a most peculiar color (and it hardly, therefore, stands any comparison with another modern work of religious character) by the fact that the composer wrote his work basing "Mary Magdalen" on the ancient and traditional mystery plays, and treating all the incidents in the way they used to be looked at in earlier centuries, and precisely when these kinds of "mysteries" and "antos sacramentales" were flourishing.

After all, the symbolic sense and chief point of "Mary Magdalen" seems to be the glorification of penitence. It has been written and spoken, discussed and fought about a great deal, whether it might be compatible with the religious views and feelings reigning nowadays to introduce the figure of the Saviour as an acting person. And in this regard Roeder could not find a more eloquent and true defendant than one of the most prominent English poets. Elizabeth Barrett Browning writes in the preface to her poems (London: Smith, Elder & Co.), and in connection with her beautiful epic poem, "Drama of Exile," expresses the conviction as to the purity of her religious feelings, and introduces the "Holy Being" in her poem as follows:

"On a graver point I must take leave to touch, in reference to my dramatic poem. The Divine Saviour is represented in vision, toward the close, speaking and transfigured, and it has been hinted to me that the introduction may give offense in quarters where I should be most reluctant to give any. A reproach of the same class, relating to the frequent recurrence of a great name in my pages, has already filled me with regret. How shall I answer these things? Frankly in any case.

"When the old mysteries represented the Holy Being in a rude, familiar fashion, and the people gazed on, with the faith of children in their earnest eyes, the critics of a succeeding age who rejoiced in Congreve cried out 'Profane!' Yet Andreini's mystery suggested Milton's epic, and Milton, the most reverent of poets, doubting whether to throw his work into the epic form or dramatic, left on the latter basis a rough ground plan in which his intention of introducing the 'Heavenly Love' among the persons of his drama is extant to the present day. But the tendency of the present day is to sunder the daily life from the spiritual creed, to separate the worshipping from the acting man, and by no means to 'live by faith.' There is a feeling abroad which appears to me (I say it with deference) nearer to superstition than to religion; that there should be no touching of holy vessels except by consecrated fingers, nor any naming of holy names except in consecrated places. As if life were not a continual sacrament to man, since Christ brake the daily bread of it in His hands! As if the name of God did not build a church by the very naming of it! As if the word *God* were not, everywhere in His creation and at every moment in His eternity, an appropriate word! As if it could be uttered unfitly, if devoutly! I appeal on these points, which I will not argue, from the convention of the Christian to his devout heart; and I beseech him generously to believe of me that I have done that in reverence from which through reverence he might have abstained."

This standpoint has been poetically and musically the incentive for Roeder's composition "Mary Magdalen," and thus, without any further comment on the subject undoubtedly no "believing heart" can be offended, even slightly, concerning the naïveté introduced in some places of his work by the composer, and his purpose to reawake the most sympathetic tone of ancient mystery plays.

We may get an idea of the score (published in a beautiful edition by Paul Voigt, Cassel) by some remarks that illustrate the most prominent parts of the work.

The "mystery play" under discussion consists of three parts, treating each a different episode of the life of Mary Magdalen. While in the first act we have the bewildered and demon possessed Magdalen, on whom afterward the Saviour performs exorcism, and blessing thus the newly awakened, in the second part the sinner Magdalen appears, while Jesus is staying at the house of Simon the Pharisee, praying for forgiveness, which is granted her.

The third and last part deals with the resurrection of the Saviour, of which she is said to have been one of the witnesses. But the three parts are strictly connected, a most fortunate circumstance, by which the composer was allowed to make a moderate use of leitmotiv. We find three distinct themes on perusing the score, which, from time to time and in surprising and beautiful alterations (never, however, obtrusively), strike the ear. The first one we might as well call "the heavenly message" (Holy Trinity), consisting of three chords in the highest violin position; the second one, "the earthly goodness and mildness of Jesus" when dealing with poor and sick; the third and most dramatic one could be called "the bewildered sinner, Magdalen," in which latter musical phrase a peculiar transformation takes place toward the end of the work, changing thoroughly in rhythm and character, going into the major key, as a sign of forgiveness and eternal rest.

It may perhaps be a surprise to the attentive reader to

remark some connection between "Mary Magdalen" and Wagner's "Parsifal" (at least in a symbolic way), at what incident we must be reminded that the scene of "Mary Magdalen" was completely finished in 1878 (Tremezzo, Lake of Como), at a time when not a single word or note of "Parsifal" was revealed to anybody, even not to the closest intimates of the Bayreuth master. Some of the leading German musicians, to whom evidence was given in this respect, were greatly struck by the coincidence of poetical and musical feeling on the same subject, giving, however, full justice to Martin Roeder.

The first part opens with a chorus of fishermen at the Tiberias sea. Without losing for a moment the religious character and the thoroughgoing, chaste style Roeder offers a charming pastoral picture, with an idyllic color of the most happy and striking form. The instrumental accompaniment describes in a fanciful movement (6-8) the merry drift of the shore population, mixed with a prayer to the Maker in admiration of the beauty, might and striking abundance of eternal nature.

A chorus follows, in connection with a previous recitative of a disciple of Jesus, who announces the appearance of the Saviour accompanied by his other disciples. "Hosannah! hosannah!" this is the joyful outburst of the fishermen. Meanwhile Jesus appears, blessing them, and promising peace and prosperity. (Benedictions). After this a most striking and dramatic scene takes place, in which Magdalen (possessed by demoniac spirits) escapes the crowd and her surrounding to gain the vicinity of the Saviour, falling at his feet and kissing the tips of his clothes, but rejected by the people and disciples, who prevent her from approaching or touching the Saviour until Jesus commands the noisy bystanders to silence and to withdraw, telling Magdalen to come nearer; and this is the place where the scene of exorcism occurs. Jesus spreads his hands over the bending Magdalen, driving thus out of her the seven demons (as mentioned in the Scripture). Roeder, with a fortunate idea, then makes allusion to the seven deadly sins which Jesus banished from that peaceful people.

Witnessing the exorcism scene the crowd remains in silent tremor, and stupefied by the heavenly power of the Saviour, though awakening by and by, and, entering each part after a certain interval, a beautiful, musically powerful, increasing choral intermezzo takes place, ending in a hymn of praise, glorifying the celestial power and the indescribable might of the Saviour.

Magdalen, like in a vision, looks at Jesus and hears the voice of God, which Roeder expresses by an anthem. This done the disciples intone an ancient: *cantus firmus* with the words: "Thus shall in Magdalen Thy ever trustful word reflect." After having the male voices take up the theme, it is at once followed by an additional four part counterpoint of strongest character, which, embracing the chief theme, is treated in the way that the *cantus firmus* always is heard to be sung—forte. Meanwhile the four part counterpoint ornament proceeds pianissimo. The *cantus firmus* is supposed to be accompanied by a trumpet or trombone, while the other parts are not sustained except by the strings. This contrapuntal *cantus firmus* at once is followed by the final chorus, proceeding in large rhythms with a striking melody, giving in this way an enthusiastic hymn of transcendental effect.

The second part opens with two choruses of quite different character, but connected together. It begins with a large and tuneful four part song, "Those who fear the Lord will be blessed," entering the second with one of lively character, "Strike cymbals, harps in unity," in which the composer makes use only of the ancient instruments mentioned in the song, giving thus entirely the local character. The following arioso of Magdalen, "Heart, do not despair!" supposed to be sung by her behind the open door (as she does not dare to enter the abode where the Saviour is present), seems to be the crown of the whole work. The tearful prayer of Magdalen is rendered with an outburst of penitence and with a pregnancy of chaste feeling which it may be taken for granted but few compositions of this kind and of our days are imbued with. After several other choruses and dialogues between Jesus, Simon, the disciples and Magdalen, a most striking idea follows—the chorus, "Who believes in him," which we might point out as one of the most effective of the whole work. This scholarly conceived chorus precedes the finale of the second part. The Saviour is supposed to bestow pardon on Magdalen, but as she feels that she has not expiated her sins sufficiently, she declares herself to be unworthy now to accept the pardon, but that she wants to go for a severer expiation in the wild desert, and, after having returned, she would ask again his pardon. Magdalen intones the chief phrase, "Humbly I'll go to the desert." Then the Saviour, spreading his hands upon her, follows: "Blessed be thy path—believe in God!" and the people, who are supposed to be the community of the believers, according to the old traditions of the mystery play, sing in the meantime a fervent prayer *sotto voce* for pardon for Magdalen: "God Almighty breathes affection!"

The third part opens with an effective instrumental prelude, "The Pilgrimage of Magdalen in the Desert." The different phases of penitence, expiation, fervent prayer, tearful pardon and supplication are expressed most effectively in this splendid specimen of descriptive music. After this instrumental prelude, a vision of the angel follows, it being supposed that a heavenly message is delivered to Magdalen, who has fallen

into a deep slumber. The voice from heaven sings thus to Magdalen: "Wait on the Lord and thou shalt be forgiven." This being rather the preface of the third part, we are then introduced in the great epilogue of the heavenly tragedy. The scene of Golgotha which opens with small antiphones, like "Kyrie Eleison," "Agnus Dei" and "Rex tremenda" are frequently interwoven. The composer's inspiration seems to grow with the important dramatic development of the subject. As the most remarkable numbers of this last scene—the resurrection—ought to be mentioned as tremendously powerful and with regard to descriptiveness of the music: the message told by the Saviour to Magdalen commanding her to bring the holy mission unto His disciples, the following touching "Agnus Dei" of the believers, the grave song of the disciples, Magdalen's striking and splendid representation of the resurrection witnessed by her, the following apostrophe of the disciples: "She now is pure, her heart is thankful," and the final fugue, "Hosanna in Excelsis," which gives an effective end to the whole work.

The composer was twenty-five years old when he wrote this work, and it is rather astonishing how he could have composed such music and treated such a subject with the deep experience and musical wisdom which we come across at every step in perusing the score of "Mary Magdalen." In our opinion the chief merit of Roeder's artistic endeavors in this work has to be pronounced upon the manner in which he succeeded in a very high degree indeed in establishing a fusion of the style of church music, keeping strictly all the rules prescribed by the great masters of the past, and by introducing, at the same time, the results of the modern school with regard to expression and instrumental treatment. We must admire, therefore, in Roeder's attempt the audacious courage in having chosen such a subject in which the young musical school seems to have lost their interest, leaving thus alone a subject connected with incidents of the Scripture.

May we say that "Mary Magdalen" presents in our days a successful effort of this kind, and may we hope that some larger American society soon will enable us to hear the complete work, which is of a most effective character altogether, having met with a great success when first in excerpts and afterward entirely performed in Europe.

HOME NEWS.

—Mr. Henderson will give his last lecture on the history of music at the New York College of Music on Thursday evening.

—Mr. Pierre Douillet gave his second piano recital last Friday evening, at Steinway Hall, assisted by Miss Annie Healy, soprano. Mr. Douillet, besides his "Appassionata" sonata, played selections by Liszt, Schumann, Chopin and Wagner-Liszt.

—In addition to most of the artists now appearing at the Metropolitan Opera House, Albert Niemann, Mrs. Seidl-Krauss and Miss Meisslinger have been engaged for Mr. Stanton's tour, which commences in Philadelphia on March 25. The conductor will be Mr. Seidl.

—Mr. Paul Kalisch will give a song recital at Steinway Hall on Thursday afternoon, February 7. He will have the assistance of Madge Wickham, the violinist. Mr. Kalisch will give songs by Schumann, Beethoven, Franz and a new song entitled "Farewell," by Lilly Lehmann.

—The Levy Opera and Concert Company has arranged tours through the West and Northwest in the spring, and opens under the management of Mr. Peiham at Syracuse, N. Y., February 12. The company includes Mr. Levy, the cornettist; Miss MacNeill, contralto; Mr. Bravura, baritone; Mr. Battestini, tenor, and Mrs. Stella Levy, soprano.

—Mrs. Emma Dexter's first song recital will take place Saturday, February 2, at Chickering Hall. Miss Dexter will sing selections from Handel's "L'Allegro," operatic and oratorio arias, besides some German and English songs. She will be assisted by Mr. Richard Arnold, violinist, Mr. W. H. Holt, organist, and Mr. J. Hazard Wilson, accompanist.

—At the concert to be given at the Broadway Theatre next Sunday evening, by Cappa's Seventy-first Regiment Band, for the benefit of the charity fund of the New York Press Club, there will appear among others Alvary and Seidl, Miss Lillian Russell, Mr. Walter Damrosch and Mr. Fred, Lax, the flute soloist. Tickets will be on sale at the theatre box office.

—Mr. John Hyatt Brewer, organist of the Lafayette Avenue Presbyterian Church, of Brooklyn, Rev. Theodore L. Cuyler, D. D., pastor, announces his fourth organ recital for to-morrow at 8 o'clock P. M., on which occasion he will be assisted by Miss Henriette Martin, soprano; Mr. Carl Venth, violin, and Mr. Robert Thallon, piano. This series of recitals are free to the public, no cards of admission being issued.

—The Academy of Music orchestra, Mr. Carl Gaertner director, gave its first concert last Thursday evening at the Academy of Music, Philadelphia. The orchestra played overture "Freischütz," the fourth symphony, Beethoven, and a grand march by Gaertner. Mr. Anton Strelzki, the well-known composer, played Liszt's E flat concerto with considerable fire and bravura, and Miss Kate Currender sang an aria from Mozart and a song by Jensen.

—Miss Adele Aus der Ohe has returned to the city from a successful tour in the West. She played in Grand Rapids, Minneapolis, St. Paul and other cities. In Chicago she gave two grand orchestral concerts and two recitals to crowded houses. Miss Aus der Ohe will remain only a few days in the city, and then resume her tour with Emma Juch through the South and Far West.

—Mr. Carlos Sobrino, the Spanish pianist, who has located permanently in Denver, Col., gave a lengthy and successful piano recital in that city January 22, playing selections from Beethoven, Chopin, Schumann, Mendelssohn, Floersheim, Moszkowski and Liszt. Mr. Sobrino is highly successful in Denver as a teacher, and speaks enthusiastically of the growth of music in the Far West.

—The Clara Louise Kellogg Opera Company, which came to grief in Cleveland last Saturday night, has disbanded permanently. Mrs. Kellogg-Strakosch arrived in New York last Saturday and is at her home, but is too much fatigued to talk about the financial difficulties of the troupe. The company is only one of the many who have struggled for a short time this season on the road. More are yet to be heard from.

—Mr. Seidl has at the last moment decided to substitute at his concert on February 2 Schumann's Symphony in D minor for the long promised "Symphonie Tragica," by Draesecke. The soloists of the concert will be Paul Kalisch and Madge Wickham. The two orchestral numbers besides the symphony are the Grail music from Wagner's "Parsifal" and a novelty in the shape of a divertissement by Edward Lalo.

—Hans von Bülow leaves Europe toward the middle of March, with a secretary as his sole companion. He will give sixteen concerts only in the United States, and these are to occur within a period of four weeks. Most of his appearances will, of course, be effected in recitals of piano music, but he will direct a few orchestral performances that will probably arouse people to the intellectual possibilities of conducting.

—Harry C. Miner has secured for his Newark Theatre the principal members of the Metropolitan Opera House orchestra for a series of Sunday night concerts commencing February 17. In addition the following distinguished artists will also take part in them: Fursch-Madi, Katti Bettaque, Herbert Foerster, Julius Perotti, Emil Steger and others. The plan of these entertainments was conceived by Harry C. Miner, Jr.

—The prognostications of THE MUSICAL COURIER as to the probability of success which might attend the efforts of Mr. Edward Fisher in establishing a conservatory of music at Toronto, Ontario, have indeed been abundantly fulfilled. With wise forethought he, through the medium of a joint stock company chartered by Government, built up a wall of enduring strength and influence, comprising some sixty of the most affluent and public spirited citizens of Toronto.

—Parisotti, the Italian tenor whom the Boston Ideals imported last year, returned to London on Saturday. He stopped in New York a few days, and was emphatic in his denunciation of the management. He had received little or no money in the last two or three months, and was compelled to cable to England for funds to get back. He says the company are all working for their board, and believes the prestige of the Boston Ideals is a thing of the past.—"Amusement Gazette."

—The second chamber concert of the Philharmonic String Quartet, of Cincinnati, took place January 18 at the Odeon, in that city. The club, consisting of Henry Froelich, Anthony Schath, Louis Wiegand and Lino Mattioli, was assisted on this occasion by Miss Olive Hamer, vocalist, and Charles Graninger, pianist. Goldmark's piano quintet and Svendsen's A minor string quartet were played. The club also played Bolzoni's "Theme and Variations," and Miss Hamer sang two songs by Rubinstein and Schubert.

—The Des Moines College of Music, which we hear, is prospering under the able management of M. L. Bartlett, gave their second faculty concert last Monday evening at Callanaw College in that city. The following was the program:

Trio, Finale from op. 25 (violin, 'cello and piano).	Reissiger
Mr. and Mrs. C. C. Brannan, Mr. W. H. Heighton.	Rossi
Song.....	Miss Meta Hills.
Sonata, op. 27, No. 2 (piano).	Beethoven
Miss Fannie Crowley.	
Song.....	Carrissimi
M. L. Bartlett.	
Concerto, last movement (violin and piano).	Mendelssohn
Mr. and Mrs. C. C. Brannan.	
Song, "Thine My Thoughts are, Margarita".	Eric Meyer Helmund
Miss Meta Hills.	
"Impromptu" (piano).	Leschetitzky
Miss Fannie Crowley.	

—The pupils of the National Conservatory of Music of America—Mrs. F. B. Thurber's institution—or rather, the pupils of the operatic class, are to give a performance at the Lyceum Theatre this afternoon. They will sing in costume, and, with the assistance of an orchestra, the first act of "Dinorah," the third act of "Faust," one scene from Gounod's "Mock Doctor" and a brief series of solo numbers. This will be the first public exhibition of the students of the conservatory, and its outcome is awaited with interest.

Milan Letter.

MILAN, January 8, 1889.

FRANCHETTI'S "Asrael" has been produced at the Scala on a scale of magnificence never before attempted with any opera. Hell is portrayed with as much skill as a scenic artist is capable of, and the choristers of the Scala are certainly successful in their fantastic appearance as devils; moreover they certainly sing like them, abominably. Never, as far as I can remember, having been in hell, I can hardly put myself up as an authority of the chorus singing of that much abused abode, but certainly it seems as if the choristers at the Scala think it is necessary to sing as much out of tune as possible. However, this may be an auricular failing of immortals, as they do exactly the same when the scene is changed to heaven and they become angels in the same act. The story is too fantastic and is a "fallen angel" sort of a plot, which it is difficult to conceive is chosen for an opera by a sane man.

Hell may triumph on the boards of the theatre, but I don't think heaven ever will, and although the "golden stairs" up to the invisible throne was excellently done, the extraordinary looking angels were too ridiculous. The first act opens in hell, where "Asrael," the fallen angel, who has evidently been conquered by "Lucifer" and his host, sings an aria after a long ballet of devils and seeks permission to visit earth, thinking and believing the Almighty has been conquered; he wishes to visit earth for a year and try to capture a soul to give "Lucifer" in return for the freedom of his own. "Lucifer," amid the disapproval of his subjects, silences them in an aria letting them know that he is king of that country, and gives "Asrael" permission. Another long ballet and ciao to hell. The next scene is in heaven, where, after an extraordinary chorus we discover "Nefta," who bewails "Asrael," with whom she is in love, and seeks permission to go and bring "Asrael" back, as she has seen him, probably through a very good spyglass, wandering about the earth. The permission is granted and she sings a fine aria and descends to earth.

Act II. opens in the kingdom of Brabant, where "Asrael" is strolling about in search of a soul. He sees "Loretta," a gypsy queen, and he makes love to her, into which trap she speedily tumbles. However, he is seen by "Lidorina," the daughter of the king, who wants a husband, and she falls in love with him. He spurns her, however, before all the court, and there is a general row between the courtiers and gypsies, in the middle of which there is a meteor flash sort of effect from one of the immortal contending powers, and all retire very frightened.

Act III. opens in the gypsy camp, which scene was really beautifully put on the stage, the effect of the lake, the moon and a passing storm being something extraordinary even for the Scala. In this act there is a most difficult duet for "Loretta" and "Asrael" which reminds one a little of "Tristan and Isolde," but the music all through this act is beautiful and shows a master.

To continue the plot the princess comes to "Loretta" and tells her she suspects "Asrael," and gives her a phial of something to test him. The test, when he goes to sleep, is applied in his ear, I think, and he writhes, to all appearance in mortal agony. "Loretta" flees in a boat, and a blinding storm comes on, during which there is an extraordinary fight between "Asrael's" friends from heaven and his newly acquired acquaintances in the other place. The fight over his body the celestials naturally win, and "Nefta," attired as a nun, approaches, and her attendants take away the apparently lifeless body to a convent.

Act IV. is entirely a duet between "Asrael" and "Nefta," and in this the author reaches his happiest vein, as it is beautifully written, and even bordering on the sublime. The climax is that "Nefta" wins over "Asrael," and the scene changes to heaven, where we leave them both happy in eternal bliss.

To give an opinion on the music is almost impossible. In parts it is sublime, really making one feel enthusiastic; in other parts it is plagiaristic in motive. On the whole I should say that Alberto Franchetti is very fond of Mendelssohn, Gounod and Wagner combined, and so it will be easily comprehended it is difficult to decide what to think. Certain it is that the author is a perfect master of his orchestra, and his idea of effect is marvelous. On the other hand, it is difficult to reconcile oneself to the continued yearning to make fantastic effect, and we can only end by saying that it is a really wonderful and beautiful work for so young a composer, and gives the highest promise of a great master in the future.

The two people who deserve most praise are the conductor, Mr. Facio, and the tenor Oscilia, who sang the title part. No one but has been delighted with his artistic ability in the difficult part, and his delicious voice, which, although not of phenomenal robustness, has quite enough "forza" and a facility and sympathy which should insure his continued success and reflects the greatest credit on his talented master, Felice Pozzo. It would be wrong to finish without saying that Cataneo displayed her voice and ability to great advantage in the rôle of "Nefta," and with Oscilia obtained the plaudits of the evening.

The Dal Verne Theatre has been one continual fiasco since the night it opened for the season of carnival, and the agent shows his detestable ignorance of artists and singers with every new opera he puts on.

"Rigoletto," with Sara Palma as "Gilda," made the people roar with laughter. "I due Foscari" was nearly as bad,

and last evening the public would not allow the tenor to die in the last act of "Lucia," saying he really ought to live a little longer to mend his ways, and the "Lucia" of the evening, I hear, fainted five or six times during the performance. I forgot to mention that the baritone who sang "Rigoletto" was even worse than Mrs. Palma, who, I hear, sang better one or two evenings after the first performance. The poor scenery, the ridiculous singing, the wretched chorus cannot be exaggerated in description of misery of detail, and the only thing that fills the theatre nightly is the ballet "Excelso," which is decidedly good and saves representations of Italian opera which show it up in its lowest and most ridiculous state, and would not do honor even to a traveling show in England or the States. Next Saturday "Zampa" at the Scala, with Maurel and the tenor Giordano. The two English baritones Leo Stormont and Frederick Mantel are now finishing their studies with the celebrated finishing master, Vittorio Vanzo. We hear that while the former is thinking of making his débüt in grand opera, the latter will prefer concert work and oratorio. J. W.

Music in Boston.

BOSTON, January 28.

SPITE of the fact that Music, heavenly maid, is a permanent resident in Boston, my first letter to THE MUSICAL COURIER finds me with few notes in my memorandum book for the week, since there has been a temporary lull in our tonal activity.

The Kneisel Quartet began the week classically with a chamber concert. You have heard them in New York, and therefore know how well they play. A better ensemble cannot be imagined; nevertheless one could stand just a little more virility. In Beethoven's string quartet, E flat, op. 127, a certain spasmodic vehemence took the place of breadth in the finale; but, after all, it may be doubted whether the grandeur suggested in Beethoven's latest quartets can ever be actually attained; the master's ideas are too large for the vehicle of expression which he has chosen. Miss Everest, a Philadelphia vocalist, sang a set of French songs at this concert with excellent taste, although with a voice not much larger than the conscience of a Wall Street broker. The series of concerts given by the Kneisel Quartet always attract superb audiences, both in numbers and quality, and the organization has done much to elevate our taste in the matter of string quartet music—the purest of the classical forms.

Wednesday evening an event, half musical, half political, took place at the New England Conservatory of Music, for the Legislature, being petitioned to give State aid to the institution, came and inspected its workings—and its students. A concert was given by some of the advanced pupils, and the State solons then wandered through the corridors, making themselves as gallant as possible, and ready to vote Boston Common for a playground for the maidens had they asked it. I do not dare to devote time to the analysis of the concerts which take place at the conservatory, for if I began with these I would become prosy and prolix as an octogenarian; but I may just mention the fact that on Thursday evening Mr. Carl Faehnle played that veritable symphony for piano (the Mont Blanc of sonatas), Beethoven's op. 106, from memory, and with a splendid technic and power, and next Thursday Mr. Otto Bendix is to play a Brahms program of piano music.

The Bostonian clings to his weekly Symphony with changeless devotion, and the chief event of the week is generally the Music Hall concert of Saturday. This week the program was: Concert overture..... H. Reinhold
Aria, "Non mi dir," from "Don Giovanni"..... W. A. Mozart
Symphonic poem, "Ideale"..... Fr. Liszt
Aria, "Quand le Guerrier," from "Euphrosine"..... E. H. Mehl
Symphony in E minor, No. 4..... Job. Brahms

The soloist was Miss Gertrude Franklin. There is technically almost nothing left for the critic to find fault with in the performances of the orchestra. One by one the little points of weakness have been eliminated, until a perfect organization has been attained. A great artist upon the clarinet could find a fitting place in the woodwind yet, but that is about all that even the professional faultfinder can suggest. With regard to the programs it is different; poor Bizet, Massenet and Saint-Saëns are cast into outer darkness, and never allowed to profane the cultured Bostonian ear. In our symphonic programs Berlioz represents the whole school of French composition. The Reinhold overture is broadly scored, symmetrical in shape and at times shows some skillful fugato and good development, but the "Ideale" of Liszt did not sustain the interest which was evident in the earlier part of the program. It is an "ideal" without many ideas! The hero sits like Marius amid the ruins of Carthage, or Jeremiah amid the desolation of Jerusalem, surrounded by broken bits of melody which add much to the general depression; the flute sighs, the bassoon groans, the oboe sobs, the clarinet moans and the audience wish that matters would mend with the unhappy gentleman, so that they might have a little melody. The orchestration is far more brilliant than the musical thoughts. Hanslick says it is like rich raiment on a sickly body.

The theme in E flat major, which Liszt meant to represent the yearnings of Pygmalion, is beautiful, as an oasis of tune in a desert of unresolved suspensions ought to be, but even here the sign of "No Thoroughfare" appears before it comes to a legitimate conclusion. There is no proper development. It swims in a sea of tone à la Wagner, but without his power. Jadassohn once said to me: "In the ocean of music some com-

posers are fishes, and some have merely learned how to swim." In this ocean of modulations Liszt seems to have only learned how to float. The apotheosis was somewhat abridged, and at the close of the kettledrum cadence the audience applauded in a very doubtful and fainthearted manner.

Miss Franklin's singing was conscientious and careful, the floriture of the second number being well executed and the shading showing much refinement, but I have heard her in better voice and when more breadth and ease of tone were present. She won a recall after each number.

After the meanderings of the symphonic poem, Brahms seemed a very popular, light and genial sort of a composer. At any rate, it was a relief to come upon a work so well shaped, so logical in treatment as this symphony in E minor. Mr. Gericke enters heart and soul into the interpretation of Brahms, and, of course, his reading is *ex cathedra*.

The first movement was phrased in so clear a manner that the development of the two note figure, out of which the chief scheme is built, is followed with comparative ease.

The gem of the work to me is the andante, with its peaceful yet sombre theme, made yet more dark by the peculiar Slavonic harmonization.

The contrast with the beautiful 'cello theme (second subject) is another masterly touch, and in this performance the horn, the 'cello and the clarinet played with the utmost refinement.

The rondo giojoso with which Brahms replaces the scherzo (he seems always tampering with the scherzo), although not intrinsically a great movement, gave due contrast to the work, and its bold, sweeping rhythm and its emphatic jumps were well done by the full orchestra; but the finale became more full of meaning than I have ever heard it, because of the manner in which the variations were given. I was especially impressed with the fierce phrases of the violins (probably *sull' ponticello*) against the theme of the passacaglia in the trombones, which revealed a latent force on the orchestra which I had not expected.

And by Boston will begin to appreciate Brahms. Up to the present time it has been a case of "give a dog a bad name and hang him," for most of the critics said: "Brahms is so complex, so intricate, so abstruse that it is utterly impossible for anyone outside of the mystic circle of initiates to understand him," and the dutiful readers, if they heard the composer make a progression from the tonic to the dominant, said: "How strange! how unusual! This requires study and thought before we dare applaud it!" This is not altogether an exaggeration, for there is a great deal of fashion mixed with our musical taste yet, and of such is the kingdom of—Boston.

LOUIS C. ELSON.

FOREIGN NOTES.

.... Miss Emma Mershon, of Iowa, made her débüt at a concert at Nice on Tuesday last.

.... Cornelius' "Barber of Bagdad" will be produced for the first time at Dresden in March next.

.... Felix Mottl is preparing for the Carlsruhe Opera House a performance of the Paris version of "Tannhäuser."

.... Léo Delibes has finished his new opera, "Cassia." The work is in six tableaux and the libretto is based on a Norwegian subject.

.... Miss Josephine Simon sung again at the concert at the Royal Albert Hall, London, Saturday night, scoring another great success.

.... "Das Madchen vom See," romantic opera in three acts, by Otto Klaewell, has been accepted for performance at the Cologne Theatre by Director Hofmann.

.... Brahms' new sonata in D minor for piano and violin will, it is expected, be introduced at the London Monday Popular Concerts in March by Miss Fanny Davies and Dr. Joachim.

.... The Italian opera season at Kroll's Theatre, Berlin, will open under Gordini's management on March 20, "Lakmé," with Miss Van Zandt in the title rôle, will be the initial performance.

.... Three Americans have made successful débütés in the Philharmonic concerts at Berlin during the past week. They were Miss Gertrude Foster, of Morrison, Ill., and Mr. Andrew Webster, of Buffalo, as pianists, and Mr. Oswald Cohen, of New York, as violinist.

.... The performance of Peter Bénoit's "Lucifer" by the London Royal Choral Society has been postponed from January 16 to the latter end of the season, changing places with Berlioz's "Faust," which was to be performed on the date first announced for the Flemish oratorio. Messrs. Chappell will publish the vocal score of the latter.

.... An academy of music is about to be founded in Yeddo, for which the Japanese Legation in Vienna have engaged Rudolph Dittrich as director. Whether a knowledge of the lucid language of Japan is required in the new director we do not know; at any rate, it may easily be imagined that the task of instructing the Japanese people in the divine art would be highly interesting, since they are probably the only nation in the life of which, as a nation, art plays a prominent part. And though in music the same superlative excellence may not perhaps have been reached as in certain other branches of

art, there would seem no good reason why it should not be so attained in time.

....Sir Arthur Sullivan, London correspondents report, is devoted to Miss Geraldine Ulmar, and has manifested his interest in many ways. Miss Ulmar is said not to encourage his attentions.

....Some of the expenses of the Paris Opera House may be estimated by the fact that in three years Ritt & Gailhard paid 1,200,000 francs for the poor tax, 860,000 francs for composers' and authors' royalties and 650,000 for the *mise en scène* for new works.

....Joseph Hofmann's only rival, the pianistic prodigy, Otto Hegner, has returned to England, and started on a provincial tour with Mr. N. Vert, opening at Manchester on the 23d inst., and closing at Brighton on March 1. He will, according to present arrangements, appear four times in London, giving three recitals at St. James' Hall on January 28, February 18 and 25, and at the Crystal Palace on February 9.

Musical Items.

—The next Thomas concert takes place next Tuesday evening at Chickering Hall. Lilli Lehmann will be the soloist.

—After an absence of five years Albani returned to her native city, Montreal, and made her first appearance in public January 26 and was greeted with an ovation. She was in excellent voice and was repeatedly recalled.

—Mr. Philip Hale, of Albany, gave an organ recital last Monday evening at Roxbury, Mass., and played compositions by Bach, Bourgault-Ducoudray Chauvet, Dubois, Salomé, Rheinberger and Guilmant, a fugue in G major by the latter being dedicated to Mr. Hale.

—An Associated Press dispatch from Cleveland states that the well-known and handsome young manager, Edgar Strakosch, a son, if we mistake not, of Ferdinand Strakosch, and one of the most intelligent of the younger generation of Strakosches, was married at Windsor, Canada, last Wednesday, to Miss Harriet Avery, a young soprano singer of this city, who sang last year with the Boston Ideals. Mr. Strakosch was at one time reported to have been engaged to the now deceased Aimée, the opera bouffé singer.

—Jules Perotti, the tenor, and his friend and manager, Emil Dürer, both of whose pictures were so lovingly bound in a recent issue of THE MUSICAL COURIER, had a "scrapping" match at the Belvidere Hotel last week, during which Mr. Dürer claims he was badly maltreated by the tenor, whom he now sues for the amount of \$5,000 for damages received. The trouble is reported to have grown out of a "ghost" story that Mr. Dürer published in the "Börsen Courier," of Berlin, to the effect that people were shedding blood in New York in their eagerness to hear Perotti.

—At the Metropolitan Opera House "Meistersinger" was given last Wednesday evening, "La Juive" repeated Friday evening, "Siegfried" at the Saturday matinée and "Les Huguenots" was sung Monday evening of this week with some changes in the cast. To-night "Tannhäuser" will be given for the first this season, and Friday night the "Prophète" will be heard, Mrs. Schroeder-Hanstaengel appearing for the first time since the first season of German opera at the Metropolitan Opera House. At the Saturday matinée "Tannhäuser" will be repeated.

Lilli Lehmann renewed her former triumphs by her superb singing of the part of "Valentina" in "The Huguenots" last Monday evening. Her interpretation was all that could be desired vocally and dramatically. Mr. Perotti, fresh from his recent pugilistic triumphs, sang with much energy, but forced his voice too frequently. Mr. Beck's "St. Bris" was very satisfactory; indeed, his was the only performance worthy of mention besides Mrs. Lehmann's. Miss Fohstroem's "Queen" was weak, and we hardly regret that this was her final bow this season, as her contract has expired. The chorus was poor, and the action of the opera flagged interminably. The house, too, was not nearly so full as last

week's Wagnerian performances, and this may have had a dampening effect on the artists. Mr. Seidl conducted.

—A complimentary dinner that Capt. William M. Conner gave last Thursday night to ex-Gov. William M. Bunn at the St. James Hotel was made unique by the fact that the music was furnished by an Italian organ grinder and a cornet player. This innovation was a whim of the ex-Governor's, to combine champagne with the harmony of the hand organ. There were twenty guests, among them being Lawyer Charles W. Brooke, Lawyer Newlez, Editor Megargee, Dr. Macfarland and Dr. Bedloe. Everybody toasted the organ grinder.

—The Liederkranz concert which took place last Sunday evening in the hall of the society was a decided musical success. Moriz Rosenthal gave a brilliant performance of the Liszt E flat concerto and two smaller compositions by Chopin and Davidoff, and Master Kreisler played the D minor concerto of Wieniawski. The orchestra, under Mr. Rheinholt L. Herman, played the "Meistersinger" vorspiel and the Liederkranz Society sang three compositions by Schubert, Dreyer and Weinzerl. Mrs. Moran-Olden delivered the "Ocean" aria, by Weber, in a very powerful manner, and an extract from Rubinstein's "Moses" was sung by Mrs. Moran-Olden and Messrs. Moran, Beck, Bloch and Treumann and chorus.

—It has not unfrequently been the case that German soubrettes have gone over to the English light opera stage, and the result, as in the case of Januschowsky, Cottrelly and a few others that might be named, was rather a happy one. Miss Sadie Martinot's venture at the Amberg Theatre in "La Mascotte" last Monday night was the first instance in our remembrance of an American soubrette appearing on the German stage, and the result was not quite happy. The lady, indeed, is very graceful, and looks most prepossessing, but she has absolutely not a particle of voice left in her throat, and yet they say that it takes a little voice at least even to be a successful operetta singer. Moreover, Miss Martinot talks German exactly like a parrot would which has been trained to repeat a certain number of words. Nevertheless, Miss Martinot seemed to please the greater portion of the first nighters. The remainder of the cast were drawn from the regular Amberg troupe, and among them Schlüter, the handsome tenor, as usual carried off the lion's share of the applause. Max Lube, as "Piombino," was very funny, both in appearance and action. He is one of the best all round German comedians we ever heard, and he gives satisfaction in every part he undertakes. Rank was moderately successful as "Rocco," and the rest of the cast acceptable. So were chorus and *mise-en-scène*, but the orchestra was very poor. Mr. Steindorf conducted with precision and understanding, and did the best that could be expected from the material under his control.

Faculty Concert of the Chicago Musical College.

THE program of the faculty concert of the Chicago Musical College, at Central Music Hall, last Tuesday night, under Dr. Ziegfeld's direction, was one of the strongest presented here during the season. Mr. Hyatt was heard in two concertos, Grieg's in A minor and the Liszt concerto in E flat, repeated by request. In both these works his playing was fine, but the Grieg concerto, with its Northern coloring of scale and orchestration, suits his style extremely well, so that it is rare to hear it better done. Mr. Jacobsohn introduced a novelty in the form of the andante and rondo of Molique's fifth concerto for violin and orchestra. It is a pleasing work and was played with great taste and repose. That accomplished organist, Prof. Louis Falk, made a charming effect in Guilmant's organ symphony, op. 42. This work, the same which was published later as his first organ sonata, proves much more interesting in this form, the contrast of tone color between orchestra and organ serving to relieve the tedium of many repetitions of the same idea, such as a writer expressing himself originally upon a single instrument would fall into. The second movement, in particular, was about as pleasing an effect as has been heard here in a long time. Mr. Gottschalk introduced an aria from Kreutzer's "Night in Grenada," beautifully written for the baritone, and later he sang, in the highly finished manner peculiar to him, the "Martha" duet with Miss Eva Wycoff.

Mr. Tidale gave Dickens' "Gabriel Grub" admirably, affording thereby a grateful relief to a program which, in spite of its high character, was perhaps a trifle too long. The audience was as large as the hall could hold.

The college is entitled to great credit for bringing out first-class works with orchestra. The orchestra deserves hearty commendation for the excellent work done during the evening.

Denver Correspondence.

JANUARY 24, 1889.

THE musical pabulum we have had offered for the last week or so has certainly been of the greatest variety. Camille Urso, with an indifferent company, drew an audience such as invariably attends entertainments of the Glenarm Reading Club, under whose auspices these concerts were given. The club is composed of our best citizens, and exhibits much enterprise in its endeavors to present a high class of entertainments, both literary and musical. The Bostonians gave us light opera of the "Fatinaiza" stripe, and were extremely well patronized. They make a stay of two weeks in Denver. Notwithstanding these attractions, Dr. Gower's organ recitals at the Episcopal Cathedral and Walter E. Hall's recitals at Trinity Church are not neglected.

Mr. Carlo Sobrino on the 23d completed the list with a piano recital, assisted by Mrs. Grace Levering, who is always heard with great pleasure. She is possessed of a mezzo-soprano voice perfectly pure, well cultivated and dramatic, equal to most difficult coloratura passages. Mr. Sobrino's program included works of Chopin, Schumann, Mendelssohn, the *Appassionata* sonata of Beethoven, Florsheim's "Lullaby" and a polonaise by Liszt. His recital was highly appreciated by an audience which completely filled the Baptist Church.

RENG.

Chicago Correspondence.

CHICAGO, January 28, 1889.

MISS Aus der Ohe played a Liszt concerto at Brand's Hall Sunday afternoon, January 20, with Kremlin and Heinze's Orchestra, and also gave at Methodist Church Block two interesting recitals last Monday evening and Tuesday afternoon. On each occasion her reception was warm and the applause spontaneous.

Mr. Emil Liebling gave his third complimentary concert before his pupils and friends on Tuesday evening last at Kimball Hall.

The program was as follows:

Concerto in D minor, for three pianos..... Bach

Messrs. Liebling, Wild and Koelling.

Sonata, op. 7..... Grieg

Emil Liebling.

Vocal, "The Forest Song"..... Kreutzer

Mr. A. D. Eddy.

"La Bella Grislidina," for two pianos..... Reinecke

Messrs. Liebling and Wild.

Barcarolle..... Rubinstei

Gavotte..... Reinecke

Nocturne, op. 37, No. 2..... Chopin

"Bird as Prophet"..... Schumann

Hungarian Rhapsody No. 13..... Liszt

Vocal, "When the Night in Dusky Shadows"..... Abt

Mr. A. D. Eddy.

Concerto in E flat, for two pianos..... Mozart

With cadenzas by Marchelis.

Messrs. Wild and Liebling.

On the same evening at Weber Hall Mr. Earl R. Drake, a violin pupil of Mr. Carl Hild, gave his first violin concert, playing acceptably selections from Vieuxtemps, Wieniawski and other composers.

Mrs. Viola Frost-Mixer and Miss Fannie Hiatt gave a song and piano recital on Wednesday evening at Weber Music Hall under the auspices of the American Conservatory of Music. Mrs. Frost-Mixer was particularly successful in the "Mignon" gavotte, by Thomas, and the cavatina, "Queen of Sheba," by Gounod. Miss Hiatt's piano playing was very much marred by her extreme nervousness, but she gives evidence of being able to do very much better than on this occasion.

Miss Grace Hiltz's fourth afternoon concert took place at the Haymarket Theatre Thursday. Miss Hiltz was ably assisted by [Miss Julia Carruthers, piano; Mr. Fred. Hess, cello; Mr. Marabank, baritone, and Dr. Thomas Menden, tenor.

These concerts are interesting and should be better attended. Miss Carruthers' playing is marked by extreme self possession, and for that reason alone it is a pleasure to listen to her. However, she plays well, seldom striking a wrong note, and though at times it is difficult to distinguish the notes, owing to her excessive pianissimo, on the whole we must acknowledge her as an unusually talented pianist and accomplished musician, judging from two songs of her own composition which were sung by Miss Hiltz, the accompaniments being played by Miss Carruthers.

Mr. Hess has played better, but he is always enjoyable, and the two gentlemen singers did themselves credit.

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NEW YORK, WEDNESDAY, JANUARY 30, 1889.

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WE reiterate what we said last week. The men conducting the musical and music trade papers of this country, with the exception of the editors and staff of THE MUSICAL COURIER, are not competent to tell the difference between a Knabe, a Sohmer, a Decker, a Steinway, a Steck and the Swick, or Cable, or Weser, or Herlich piano. They advertise the latter class of pianos extensively and call them "first-class." That is the issue, and no amount of abuse printed against and about this paper can obscure it. We maintain that papers which designate such low grade pianos as "first-class" can be of no value to the legitimate piano trade. We are not interested in the editors of the papers referred to; we simply take issue with the course pursued by the papers; we simply analyze the absurdities they publish.

PROBABLY one of the greatest evidences of a provincial and narrow mind is the pleasure some piano manufacturers take in seeing every little act of their private life chronicled in some so-called music trade paper. If their sister-in-law gets a new set of store teeth straightway an item appears informing an anxious public that the esteemed sister-in-law of the well-known piano manufacturer, Mr. Bogglewood, has been purchasing a consignment of hardware, &c., or if Mr. Bogglewood's baby teeths successfully, lo and behold! there appears a great uproar in the trade department of some music trade journal hungry for news.

Now, this is all ridiculous, and is exactly what makes the average trade sheet ridiculous in the eyes of the daily press. It may be well enough for a provincial newspaper to record that the day before yesterday Sol. Hayseed raised the biggest squash in Podunk; but for a journal which pretends to represent the valuable in-

terests of a great industry, such as the piano trade is, it is belittling and absurd. Besides, after all, no one cares to read about these petty domestic details—what brand of cigars so-and-so smokes, whether his teeth are plugged with gold or zinc, or whether he parts his hair in the back or says his prayers before or after rising. All these things, we maintain, do not interest serious men of business, and should first be laughed at, and if ridicule has no effect then they should be severely frowned down.

One stupid blanket sheet contemporary, after throwing up its hands in holy horror at the venality and the brazenness of the daily press, proceeds in the very same number to retail filthy scandal and nauseating commonplaces about people who do not interest the piano trade in the least. Facts, gentlemen of the music trade press, are what we want, and not idle vaporizing about your own insignificant personalities.

M R. W. CROSS, Mr. Karl Fink, Mr. Carl Hoffman, of Leavenworth, and Mr. Otto Wessell were all at the Adams House, Boston, last Friday, and yet some of these gentlemen were not aware that the others were stopping in the same hostelry with them. Mr. Hoffman left on Saturday for Detroit to visit the Farrand & Votey Organ Company, thence for Chicago and home. Mr. Hoffman told us that he is now 21 years in the piano trade and yet he has never dealt in or made transactions in stencil pianos.

This is a kind of argument that is conclusive, and it also proves that the piano business can be conducted successfully and with profit (Mr. Hoffman has made a great success of it) without any recourse to the stencil. The stencil is a misrepresentation, unless, with every sale of each stencil piano, the purchaser is told that the piano is not made by but for the party selling it, if the party's name is stenciled on the piano. If it is a stencil piano with a fraud name, then no explanation is possible, for an explanation would kill the sale.

Mr. Hoffman escaped from all these dangerous voyages between Scylla and Charybdis by simply avoiding the Stencil Straits, and he has succeeded better than many stencilers have.

TUNE IT, OH TUNE IT!

I N the reading columns of one of the New Orleans daily papers the following letter is published:

NEW ORLEANS, January 3, 1889.

Mr. Philip Werlein:

DEAR SIR—Of course I am very glad to tell you the history of my beautiful Mathushek piano, that it is sweeter, finer and richer in tone to-day than it was when I bought it of you in 1881. During all these years it has been in constant use and has been literally one of the family. Great musicians have played upon it and have been delighted with it. It has never been tuned since it left your store, and notwithstanding this its tones are so full and true, its notes so clear, that I do not believe it could be distinguished from any Mathushek piano made last year.

I remain very truly yours,

MARTHA R. FIELD (Catharine Cole).

We have no idea under whose auspices Mrs. Field's ear for music was developed; probably one or more of the editors of these musical papers or music trade papers gave her lessons, for their knowledge and judgment of the "tune" or tone of a piano are similar to that Mrs. Field foreshadows as her own in the above letter. But there are thousands upon thousands of just such innocent people as the writer of the above letter; people who believe that if the keys of a piano respond to a blow from the finger the piano must be in tune; because it can be played upon by some local piano pounder it naturally is in tune.

And yet this ignorance is not as surprising a feature of life here as the ignorance of the men who conduct musical and music trade papers. Here is a set of men who also cannot tell whether a piano is in tune or not. Is such a condition not more remarkable and unparalleled than the one represented by the New Orleans lady (and to musical people her condition is remarkable)? Men conducting music trade papers who cannot distinguish the difference in tone between a Steinway upright and a Swick piano! Men conducting music trade papers who cannot tell you what pitch means or what the temperament of a piano signifies!

The condition is absurd, and every manufacturer who makes use of their papers runs the risk of making his product appear ridiculous.

CHICKERING-SMITH

A Very Important Letter.

M R. FREEBORN G. SMITH, who has recently been spending some time at the factory of Messrs. Chickering & Sons, Boston, as the guest of Mr. George H. Chickering, returned to this city and, among other things, dictated and signed the following letter to this paper:

BROOKLYN, January 24, 1889.

Editors of *The Musical Courier*:

GENTLEMEN—Referring to articles which have recently appeared in some of the trade journals representing a possible alliance between Messrs. Chickering & Sons and myself as having been formed, I beg to say that such representations were wholly unauthorized by me. Yours, &c.,

F. G. SMITH.

The matter referred to by Mr. F. G. Smith was published only in THE MUSICAL COURIER, the other trade papers being thrown into paroxysms, their editors floundering about in a state of frenzy to secure either a confirmation of our statement or to get a basis for a denial. Some of them finally succeeded in misquoting us and misrepresenting our article, but that is all, and, as what we stated stands in cold type, the attempts to make it appear different from what it is are futile. We said just what we said and not what other trade papers make it appear.

In this important item of news discovered by us we did not abuse the confidence Mr. Smith has on frequent occasions bestowed upon the editors of this paper. In neither of our articles on the Smith-Chickering combination did we, either by omission or commission, directly or indirectly permit it to be inferred that Mr. F. G. Smith authorized the publication of the articles in question.

When large interests are at stake it is necessary for all parties involved to keep close to the text, and if anyone will follow our articles as they appear in the columns of this paper, and not as quoted by others, it will be found that we never gave even the slightest hint from which anyone could reach the conclusion that Mr. F. G. Smith either furnished us with the information of the Chickering deal or authorized us to publish it.

In justice to Mr. Smith, who, on account of his engagements at the Chickering & Sons' factory in Boston, could not place himself on record in this matter sooner, we publish his letter in full, together with our assurance that he did not authorize us to publish the news concerning the Smith-Chickering deal. *Fiat justitia ruat cælum.*

THAT was a superb Knabe grand piano played by Carl Faleten last Thursday night at his recital: Sleeper Hall, New England Conservatory of Music, Boston. In fact, it was one of the best Knabe grand pianos we have listened to recently, being endowed with power, brilliancy and wonderful singing quality of tone. We tested the instrument before it was sent to the hall, and found the touch responsive and remarkably sympathetic. At the hall the piano gave splendid satisfaction, both to performer and audience. Mr. Tyler is doing fine work for the Knabe piano in Boston.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.
NEW YORK WAREROOMS, 88 FIFTH AVENUE.

STERLING PIANOS.

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

Western Warerooms and Offices, No. 236 State Street, Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

DAVENPORT & TREACY,
PIANO PLATES
—AND—
PIANO HARDWARE,
444 and 446 W. Sixteenth St., New York.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

E. P. CARPENTER COMPANY

SEND FOR NEW CATALOGUE.

FISCHER
ESTD 1840.
PIANOS
REKNOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

FARRAND & VOTEY

KRAKAUER BROS.

ORGAN CO.,

DETROIT, MICH.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

426 and 427 East Eighth St., East River,

NEW YORK.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

In consequence of urgent requests,

Mme. DÉSIRÉE ARTÔT-DE PADILLA,

Court Singer to T. T. M. M. the Emperor and
Empress of Germany.

Begs to announce that her address is
17 LANDGRAFENSTRASSE, BERLIN, W., Germany,
And that she is prepared to receive pupils,
professional and amateur.

JAMES BELLAK.

1129 Chestnut Street,

PHILADELPHIA, PA.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETTE ORGAN COMPANY, Limited, ERIE, PA.

WEBER.

IN all probability ex-Collector of the Port Hedden will to-morrow take the desk formerly occupied by James C. Holden as trustee of the estate of the late Albert Weber. The matter has been before ex-Judge Noah Davis as referee.

We congratulate the Weber house on this new and important accession to its forces.

Mr. Albert Weber, on Monday, renewed the lease of the Weber building on Fifth-ave. for another term of five years.

DOLGE'S SUCCESS AT DOLGEVILLE.

How Liberal and Intelligent Co-Operation Has Built Up a Great Industry.

(Associated Press Dispatch.)

DOLGEVILLE, N. Y., January 26.—The twentieth annual reunion of the employés of Alfred Dolge, the largest felt and felt shoe manufacturer in the country, took place here to-night. The club house was crowded. A number of leading men in social, political, and financial circles, who take a deep interest in Mr. Dolge's economic ideas in regard to the labor question, came on by special train from New York last night. In the party were ex-United States Treasurer Jordan, president of the Western National Bank; Carl Rose, vice-president of the German Savings Bank; Dr. Mayer, of Philadelphia; Carl Amman, Messrs. Daniel and W. R. Green, and Mr. Rosenberg. Ex-United States Senator Warner Miller, and Judge Harding, of the Supreme Court, sent expressions of regret that they could not be present.

The event of the evening was Mr. Dolge's annual address, in which he described the growing success of the town and of his efforts to improve the condition of his employés.

Mr. Dolge came to this country about 20 years ago, a workman, and to-day, although not yet 40 years old, he has built up one of the most thriving industries in the country. Dolgeville, which 20 years ago was but a hamlet of less than 200 souls, is now a prosperous town with a population of nearly 2,500. Nearly all his workmen own their own homes. The town is lighted by electricity. There are no "restrictions" in the place, and yet crime and drunkenness are practically unknown. Two years ago, mainly by Mr. Dolge's efforts, an \$18,000 schoolhouse was put up, for one of his main principles is that the salvation of the working class must come through education. The felt and shoe factories, covering over 10 acres, are provided with the latest devices for lighting, heating and ventilation, to insure the comfort of the employés, of whom there are nearly 800, males and females. Strikes are unknown, and the utmost harmony prevails between employer and employés.

Mr. Dolge's principal idea seems to be that the employé is entitled to a larger share in earnings than he now gets. Every year Mr. Dolge divides large sums of money, carefully calculated according to the results in each department of his factories, among his employés. Part of this goes to insure their lives, part to a sick fund and part to a benefit association. The sum so far distributed amounts to nearly \$100,000. He has given his employés several hundred acres near "the Falls" for a park. His work is beginning to excite the liveliest interest all over the country as an intelligent and practical effort to solve the labor question. It prevents strikes and improves the condition of the working-men. His personal success has been complete, for he has been enabled to make far more money by the energetic co-operation of intelligent workpeople, who live in independence and comfort, than he ever could have done had he ground them down to the lowest point.

THE above Associated Press dispatch appeared in most of the leading daily papers of Sunday, January 27, in all sections of the country, and the public at large, and especially such persons as are interested in living problems affecting the question of Labor and Capital, have again had opportunity to learn additional facts concerning the great work done by Mr. Alfred Dolge in a field that has been perplexing to some of the greatest minds of the present century.

We have been permitted for years past to witness the gradual evolution of the scheme organized and elaborated by Mr. Dolge. Taking into consideration the enormous difficulties that have been faced and solved by the author of this scheme, the result appears most remarkable, and when we reflect upon and remember the fact that, while the crystallizing process was progressing, all the prejudices created and nourished by recent conflicting and antagonizing labor movements were disconcerting and demoralizing the very element through which Mr.

Dolge now successfully verifies the accuracy of his judgment, his work assumes stupendous proportions.

There are not many men engaged in the studies of theories of political economy who have created opportunities for the practical application of their views. One of the few is Mr. Dolge, who has been a sedulous and zealous student and investigator of social and economic questions and problems applying to the past and the present day. He has searched and studied every authority on these involved and intricate topics. Beginning with Adam Smith and ending with Denslow, Mr. Dolge has studied all the masters and theorists in the economic field, including Ricardo, Carey, Karl Marx, Fourier, Proudhon, John Stuart Mill, Sumner, Sismondi, Malthus, Cobden, Spencer and others. From all these sources he has drawn the inspiration which, together with his original views, is now embodied in the system known as Dolgeville.

FRAUD ADVERTISEMENTS.

WE print first an advertisement from the Paterson (N. J.) "Daily Press."

JOHN J. SWICK, - - - General Manager.

We are Making and Selling 20 Pianos per Week.

WE have over 100 large agencies established, have contracts from jobbers and dealers for over 800 pianos for the year 1889. Indorsed by the dealers as one of the best pianos manufactured, and we get these indorsements from the largest agents of Steinway & Sons, Hardman, Weber and Chickering & Sons, gentlemen who would blush to buy or offer to sell the Cheap John pianos. Beware of some cheap pianos offered in this city, dear at any price.

76 Herlich Pianos Sold in Paterson This Year.

You can only buy the Herlich piano at our factory. Read the dealer's testimonial below. That talks.

SWICK & WESER, Sole Proprietors, PIANO MANUFACTURERS.

Messrs. Herlich & Co., Paterson, N. J., have received the following letter from H. Sinsheimer, agent for Steinway & Sons, Kranich & Bach, and other pianos:

Portland, Ore., October 5, 1888.

GENTLEMEN—I herewith inform you that I have received Style C, Herlich walnut piano No. 1,229, in fine order, and I must say that it is an A No. 1 instrument. The tone is rich and pure. The touch is all that can be wished for. The action is as fine made as anyone can ask for. The keys are as good as on any of the highest priced pianos. All I wish is to have 12 more like it at once, for which with pleasure I sent the cash to New York to my cousin, who will pay you on presentation of bill and bill of lading. Wishing you the best of success, which you so richly deserve, I remain,

Yours respectfully,

H. SINSHEIMER.

The following advertisement appeared about ten days later in the Paterson (N. J.) "Morning Call":

CUT THIS OUT AND KEEP IT!

HERLICH PIANOS.

Endorsed by Artists, Critics, Musicians and Dealers

As one of the Best Pianos now manufactured.

SUPERIOR TO ALL OTHERS.

INTENDING BUYERS, LOOK HERE. WE WILL SELL YOU ONE OF OUR FAMOUS PIANOS AT OUR WHOLESALE PRICE, THE SAME PRICE AS WE SELL TO THE DEALERS FOR.

Your money is as good to us as the dealers' money and we will sell you a beautiful piano for \$— cash that cannot be made by any piano maker in New York or Boston for the best \$— that ever came out of the U. S. Treasury. A piano that is catalogued at \$1,000 by N. Y. manufacturers we will sell you for \$250. You can also buy on the monthly payment plan at a small advance on the above price. We sold 5 pianos in Paterson last week, making a total of 81 pianos sold in Paterson this year. Come direct to the factory where they are made, and don't let the commission dealer

Sell you a Cheap, Worthless, Rattle Trap Piano and Make \$150 on it.

Be wise; remember we make our pianos, are responsible, and you know always where to find us, and we give seven years warranty on each piano. Second-hand pianos and organs taken in exchange; also, for sale, a first-class new organ at a sacrifice. Pianos tuned and repaired by men who know how to do it. Visitors are always welcomed and I will be pleased to show you through our factory.

JOHN J. SWICK, - - - General Manager.

This is a conglomeration of fraud and humbug which should be thoroughly ventilated whenever an opportunity presents itself. Members of the legitimate trade should remember that this very Swick fraud is advertised and puffed in all the music trade papers except THE MUSICAL COURIER. The trade papers state that this very Herlich piano is "first class," just as Mr. Sinsheimer, of Portland, makes a fool of himself by calling it an "A1 instrument," if he did so. One trade paper stated that the Herlich action (?) has a "perfect repeat."

For the benefit of the piano purchasing public we will state that the above advertisements are deliberate fraud announcements and as such should be denounced.

STENCIL FRAUD PIANOS.

BEFORE us lies—really and positively lies—the catalogue of the grand, square and upright pianos of the Gem Piano and Organ Company, of Washington (N. G.). It gives description and shows cuts of the Gem Piano Company piano. The Gem Piano Company does not manufacture pianos. Every piano stenciled "Gem" or "Gem Piano Co." is a downright stencil fraud. Although advertised in the music trade papers (see Chicago letter in another column), these pianos are low grade, vile, trashy stencil fraud pianos. People who purchase these pianos under the impression created by the parties who sell them that they are made by the Gem Company are swindled.

One of our most potent reasons for pursuing the villainous stencil fraud is to protect the legitimate piano trade. The music trade papers which advertise stencil fraud pianos, and the columns of which contain puffs and indorsements of the same, are placing these fraud instruments on a par with legitimate pianos. They are actually damaging the legitimate pianos.

What good can it possibly do you or your pianos to have them advertised and puffed in the same sheets that advertise and puff the stencil fraud? The music trade papers referred to degrade your pianos to the level of the stencil fraud pianos, and there is no medium that exposes this condition except THE MUSICAL COURIER.

CHICKERING AND CHICKERING.

IT appears that after all Mr. Beardsley, formerly of Harwood & Beardsley, now of Beardsley & Cummings, Boston, is about to sever his connections between his firm and that of S. G. Chickering & Co., of which his firm was the "company," if the step has not been taken by this time.

This was to be foreseen, and was foreseen by THE MUSICAL COURIER, and it will simply indorse the position assumed by this paper long ago, while, at the same time, it again proves how useless are the puffs and recommendations printed constantly in the batch of music trade papers that have upheld the S. G. Chickering affair—and, with the exception of this paper, they all have been what they call "pushing" the S. G. Chickering piano.

Mr. S. G. Chickering has as much right to put his name on the piano he makes as any living piano maker. The mistake he and his friends made lay in their design to imitate the style of lettering that had been used for many years by Chickering & Sons, instead of making use of any of the thousands of styles or characters at their refusal. When they did this they disclosed their motive, and that motive was to sell the S. G. Chickering piano on the strength of the reputation of Chickering & Sons. It would not work. With the exception of this paper, they enlisted the services of every other music trade paper, and yet (how wonderful!) it did not work.

No permanent or stable commercial enterprise could be erected on such a platform. Had S. G. Chickering & Co. boldly announced that they are a new house; that they must not be identified with the firm of Chickering & Sons; that they have adopted a style of lettering on their pianos that would make it impossible to identify their pianos as Chickering & Sons' pianos; had they done this there is no doubt that, with the clever business management behind them, the concern would have prospered, just as so many other firms are prospering today, firms that began manufacturing at so recent a date as that when S. G. Chickering & Co. began.

And yet there is a great opportunity ahead for S. G. Chickering & Co. Let them make a change in accordance with our suggestion; let them announce without delay that they are not in the field as competitors of Chickering & Sons; that their name and the manner of its display on the piano indicate that they are not in that field, but that they are selling pianos on the merits of the instruments and then the concern will be able to make a "go" of it.

—The Boston "Record" has the following to say about E. P. Carpenter:

E. P. Carpenter, of Brattleboro, Vt., the manufacturer of the Carpenter organs, is at Young's. He is a large holder of stock in the Colorado mines, and is a well dressed, fine looking man. He wears eye glasses habitually.

—Wm. B. Tremaine left New York last Saturday for Europe on the steamship City of Chicago. He will remain in London about one month in the interests of the Aeolian Organ and Music Company, and get here about March 1.

—The annual report of the Thomas Music Company, filed January 22, shows: Assets, \$15,379.82; capital, \$10,000; debts, \$5,409.16.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, January 26, 1880.

AMONG the advertisements of the Messrs. Steinway, Steck, Chickering, Hallet & Davis, Haines and a few other well-known makers of pianos, we find the following advertisement in the "American Art Journal":

Beautiful New Upright Piano, Rosewood Case, only \$—. New Organs, only \$31. Greatest Bargains Ever Offered. Established 28 years. Gem Piano and Organ Company, Washington, N. J., U. S. A.

It has been long known to the readers of THE MUSICAL COURIER that the concern mentioned in the above notice never made a piano or an organ; that it is a fraud concern; that its representations are fraudulent. This is the concern which, when visited by the writer of these lines, had but one piano on hand, and that was in the private house of one Plotts, and was a second-hand, low grade stencil piano with some fraud name upon it, and was represented as a genuine Weber piano by the man Plotts. The advertisement of this fraud concern brings some money to the "American Art Journal," and if the manufacturers who support that paper and the dealers who read it are satisfied, everybody should be happy.

Messrs. Lyon & Healy are advertising the so-called Lyon & Healy piano as the best in the market at a moderate price, and appending the names of eminent musicians as indorsers of them. If it is really true that these pianos, made by Marshall & Wendell, of Albany, are recommended by such pianists as Rive-King, Sherwood, &c., what possible value can be attached to testimonials from these parties when they are given to high grade instruments?

We append the advertisement:

LYON & HEALY

Patent upright pianos are conceded to be the best in the market at a moderate price; 10,000 now in use. Remarkable for their durability and capacity for standing in tune. Indorsed by Rive-King, Sherwood, Boscoziv, Eddy, Pratt and other eminent members of the musical profession.

Where is the Lyon & Healy factory, anyhow?

It seems like an easy matter to find fault, and yet one is almost compelled to when one goes to a concert expecting enjoyment and the first notes on the piano dissipate it all and simply cause indignation. There is no place in this country where this is so often the case as in this city. No pianist with any regard for reputation can afford to handicap himself with a poor instrument. In the particular instance to which the strongest reference is in our mind we withhold the name of both the house and the artist.

Some very sensational developments may take place during the present year which are likely to affect several prominent houses both here and in the East.

Mr. W. F. Boothe, of Philadelphia, has been visiting the city this week. He reports his sales of Weber pianos as exceedingly satisfactory.

Mr. Jack Haynes, the Eastern representative of Messrs. Newman Brothers, has also been in the city. He reports an increasing demand for the Newman organ throughout the East.

Mr. De Volney Everett, representing the Harrington pianos, paid the city a visit on his way to St. Louis, and he will probably get as far South as New Orleans and Texas. He reports trade as excellent with him up to this point. Mr. Horace Branch, the agent here, is also pushing the Harrington piano and doing well with it.

Mr. John F. Ellis, the Cleveland dealer, is around looking up second-hand squares, and we believe has secured quite a number of them here.

Mr. A. Freeman, formerly in the piano business in Sherman, Tex., is now located at 182 Wabash-ave., this city, and is engaged in the photograph business.

Mr. C. F. Crane, who has been traveling for some time for Messrs. Story & Clark, is now open for an engagement.

Mr. J. R. Mason, of the Sterling Company, has been called West owing to the serious illness of his father, who is an old resident of Sullivan, Ind.

Mr. S. D. Roberson, who was so long connected with the Kimball house, but who recently left them on account of some slight disagreement, has renewed the connection, and can hereafter be found in the warerooms of the W. W. Kimball Company.

Mr. C. C. Colby, of Erie, Pa., spent a day here this week and reports the factory running smoothly, the gas well perfectly satisfactory, and that they are now turning out about 15 pianos per week.

Mr. I. N. Camp is away on a short visit to the St. Louis and Des Moines houses.

—From the Hutchinson (Kan.) "News" we glean the following:

Many of those who attended the Camilla Urso entertainment last evening at the opera house were interested in the fine piano used. It was one of the Decker Brothers celebrated pianos, and was loaned to the High School for the occasion by the agent, George A. Sanborn, of the Music Emporium. It is one of the finest pianos manufactured, and Mr. S. Martinez, the celebrated pianist, felt highly pleased when he saw it in the room. It is his favorite make of instrument.

Evidence in Favor of Rost's Directory.

A CERTAIN editor of a certain music trade paper, in referring to Rost's new and excellent Music Trade Directory, complains of that work because it "leaves out" his paper. To us that very fact is the best evidence in favor of the directory, for the editor, or whatever he may have been at certain intervals obscured by his frequent disappearances, has failed so often and been bankrupted on so many occasions that it is never certain how long any paper with which he is connected will exist. To make sure of the thing and to avoid a possible and very probable error, the compiler of Rost's new Music Trade Directory did "leave out" that editor's paper in the list of trade or musical papers.

Every firm in the piano and organ trade that pretends to do any kind of business must have a Rost Music Trade Directory. Most of the firms are using it now. It is the most complete and best work of the kind yet published, and we say so after an uninterrupted experience of many years in music trade journalism.

Send \$5 to H. A. Rost, 14 Frankfort-st., New York, and get a new directory. Your competitor is probably using one now to send out his catalogues, circulars or notices. If you can afford to give him such an opportunity to gain an advantage over you, you must not complain that trade is dull. He is doing the trade for you.

The Wheelock Is All Right.

THE following inquiry comes to us from the Badger State:

WEST SUPERIOR, Wis., January 19, 1880.

Editor's Musical Courier:

Will you kindly inform us what kind of a piano the Wheelock is? A party here is selling this make of instrument and is placing it alongside of first-class makes. \$— is asked for second size upright.

Yours truly, ***

The price is not given by us, as we do not care to publish figures. But it is a good figure. So is the Wheelock a good piano and all right.

Miss Lizzie Plotts Elopes.

WASHINGTON, N. J., January 22.—Edward Plotts, once a partner of ex-Mayor Daniel F. Beatty, the organ manufacturer, and now an organ manufacturer on his own hook, has had for his guest lately L. W. Colvey, of Maryland. Mr. Colvey is 38 years old and a bachelor, with some money and good looks. He ended a two weeks' visit yesterday in a manner that has startled the town. Mr. Plotts has a pretty daughter of 16 years named Lizzie. She was considered a mere child by her family and the people of the town, and the idea of any affection existing between her and her father's guest, who was 22 years her senior, never entered anybody's head.

Lizzie casually, as she made it appear, went to the depot with Mr. Colvey. He was going to take an evening train for Phillipsburg. She did not return. An hour later her father received a telegram from Phillipsburg, which is only 10 miles away, announcing that she and Mr. Colvey had been married and were off on a bridal tour.

This Associated Press dispatch appeared in Wednesday's papers. Miss Plotts was probably glad to get away from Washington (N. G.) and its unwholesome stencil surroundings. Under ordinary circumstances such action as characterized Miss Plotts' behavior must be deplored, but when a young girl wants to get out of Stencilville, no matter how she does it, no one can blame her for it.

The Trade.

—P. L. Brachet has patented a music stand—No. 395,808.

—Henry A. Peck, of Red Bank, N. J., is in no way connected with Peck & Son, piano manufacturers.

—The business of L. Soule, Taunton, Mass., is to be organized into the Soule Piano and Organ Investment Company, a corporation with \$10,000 capital; most of the stock taken. Mr. Soule has nearly \$37,000 due him in lease accounts.

—W. F. Boothe & Co., of Philadelphia, send us some unique and attractive advertisements in the shape of miniature landscape pictures, on which the name of the firm indicates to the traveler where to go to buy pianos. The idea is excellent.

—Thomas Weber, the oldest compositor on music type in the country and a leading music publisher of church music 50 years ago, died on Friday at Hallertown, Pa., aged 75 years. He had been Superintendent of Common Schools and Commissioner of Northampton County.

—Our Fort Wayne correspondent writes that the Fort Wayne Organ Company have taken more orders in January than in any other month in the history of the company. The new styles of cases and valuable improvements in the organ are winning a great reputation for the instruments made by this company.

—Behr Brothers & Co. have just received a flattering testimonial from the wife of Congressman G. W. Dargan, of Darlington, S. C., a recent purchaser of one of their new parlor grand pianos. In this testimonial Mrs. Dargan expresses the conviction that she has never heard a piano which she considered superior in tone to her Behr grand.

—M. and Mrs. Steinert gave a charming reception on Tuesday last at their home in New Haven, in honor of Mr. and Mrs. Shuman and Miss Bessie Shuman, the fiancée of Mr. Alexander Steinert, who has charge of the Boston branch of the house of M. Steinert & Sons. Mr. Steinert's home was beautifully decorated with a profusion of plants and flowers.

An elegant banquet was served, at which speeches in honor of the betrothal were made by Professor Steinert, Mr. Shuman, Mr. Feldman and many other well-known people from Boston and New Haven. Alexander Steinert and party are in Washington, but are expected back in Boston tomorrow. M. Steinert intends to be in Cincinnati on the occasion of the opening of the building recently secured by the Cincinnati branch of the firm. The opening is announced to take place on February 1.

—The Detroit "Tribune," in an article about pianos and organs, refers to the Farrand & Votey Organ Company in the following terms:

The Farrand & Votey Organ Company seven years ago first saw the light of the business world as a company formed on the co-operative plan by skilled workmen. In 1881 it became the Whitney Organ Company, and was managed by C. J. Whitney and E. S. Votey. The latter, who had been connected with the mechanical departments of several Eastern factories for 11 years, brought the knowledge thus gained by his experience to bear on the new concern. W. R. Farrand, who entered the company during the same year, and who took an active part in the financial end of the business, together with Mr. Votey, soon placed the new firm on the road to success. In 1887 Mr. Whitney retired from the firm and the company was reorganized under its present title.

The works at the corner of Twelfth-st. and the Grand Trunk and Lake Shore and Michigan Southern Railroads cover four acres of ground, upon which was erected a three story and basement brick factory in the form of an I, with two fronts 150 feet each and a depth of 45 feet.

—The following advertisement has been published in the Austin (Tex.) "Statesman":

PIANOS AND ORGANS AT AUCTION.

The entire stock of pianos, organs, violins, guitars, flutes, piccolos, banjos, music boxes and everything in the music line belonging to H. H. HAZZARD & Co. will be closed out by auction sales commencing early in February and continuing from day to day until THE ENTIRE STOCK IS DISPOSED OF.

In the meantime, the stock will be sold as rapidly as possible at private sale and prices will be slaughtered indiscriminately on the altar of a "hard up" community.

IN ADDITION TO A CHOICE SELECTION OF NEW INSTRUMENTS, A LARGE LINE OF PIANOS WILL BE OFFERED AT EXTREMELY LOW PRICES. CALL EARLY IF YOU WANT YOUR CHOICE.

H. H. HAZZARD & CO.,
No. 912 Congress Avenue, Austin, Tex.

Look out for announcement of date of auction.

—The Boston "Herald" of January 23 prints the following account of an accident:

A peculiar although sad accident occurred yesterday afternoon at the works of the New England Piano Company on George-st., Roxbury. Peculiar, because there were no marks made upon the person of the unfortunate young man, and sad for many reasons. The story is as follows: Charles Reed, 21 years of age, left his home at Garland, Me., and arrived here yesterday morning, going at once to work at the above place, a situation having been previously secured for him by his brother, who has worked for the company for some time. The work given him during the day was that of running a circular saw. At about 4:30 o'clock, while at work sawing up a piece of plank, he was struck just over the heart by a flying fragment, causing his death almost instantly. The accident occurred in full sight of the brother, who was working at the other end of the bench.

—From the Worcester "Spy" we reprint the following notice about Brown & Simpson:

The Brown & Simpson piano, the manufacture of which was begun in this city less than a year ago, has met with such a favorable reception that the firm is already turning out one for every working day. To-day they will put one of the new instruments on exhibition at Peck's art store, it being the first to be placed in a store in this city. The object of the firm is to produce a piano of the highest grade, and they claim for their instrument pure, powerful and sympathetic tone, an even scale throughout, the very best material and workmanship, remarkable ringing quality, handsome design and the best finish. The cases are double veneered, a full iron plate is used, the best action made is none too good, and the best ivory in the market is used on the keys. The firm invites the most thorough examination of its pianos, fully satisfied that each will recommend itself.

WANTED—An experienced sheet music clerk; must speak German and English. Address, giving references, Wm. Rohlfing & Co., Milwaukee, Wis.

WANTED—By a Philadelphia firm, a first-class retail or floor salesman. Apply, with record, to "Philadelphia," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A POSITION.—Have had nine years' experience in music business. Qualified to fill office position or inside or outside salesman. At reference. Address "C. F. C.," care of J. E. Hall, 236 State-st., Chicago, Ill.

WANTED—Two good action finishers, regulators and tone voicers—men who have worked in piano factories and not merely in repair shops—to go West. Address "Western Manufacturer," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

POSITION WANTED—To represent a manufacturer by an experienced piano man; several years traveler for one of the largest music houses in the South, to whom satisfactory references can be given. Address W. D. G., care of W. P. Glenn & Co., Waco, Tex.

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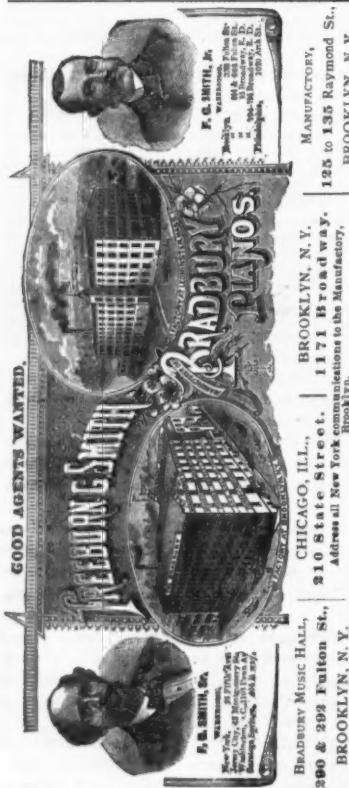
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Stencilitis;

OR, THE CONVENTION AT CELLULOID HALL.

ONCE upon a time, not many years ago, a bright, intelligent piano, an undersized cherry case upright of corpulent exterior, bethought himself that it would not be a bad idea if he could get together a number of intelligent fellow beings, pianos like himself, and hear their views on life in general and pianos in particular. He was a smart little upright, but not of very good family, and consequently it was only after due consideration that he decided to take the grave step of issuing a circular of invitation to the trade.

It read to the effect that, next Saturday evening, at Celluloid Hall, "a meeting would take place to discuss their future policy and to protest against many abuses that have crept into the piano trade." Naturally enough, this circular created quite a tremolo among those instruments into whose hands it fell, and when the appointed evening came a full house, as was expected, greeted the little upright. All sorts and manners of pianos were present; squares, grands, uprights, bearing the names of every maker in Christendom, were there, and the din was something awful. One could hardly hear one's self think, such a bang and crash constantly went on, from the low, bass grumble of an old grand to the shrill piping treble of some callow young square. It was Bedlam let loose, until the gavel of the chairman struck upon a gong and called the meeting to order and soon silence reigned.

As might be expected, the presiding officer was our friend the cherry case upright, who had by his perseverance and hard work gotten together such an assemblage of notabilities. He it was who so vigorously rapped for order on the gong with one of his hammers, and when the noise had ceased he addressed the audience as follows: "Ladies (and here he bowed in the direction of a group of the fair sex, all walnut case uprights) and gentlemen, what are we here for? Are we here for the purpose of merely being played on? (A titter from the walnut cases, who looked coquettishly around them) No!" and the speaker thundered this out. "No, we are here to protest against fraud in all of its forms, and we think that one of the worst forms of fraud in our trade is the—"

Cries of "No, no!" rose from the audience, and one old grand fairly reared on its hind leg and called out in a stentorian bass tone: "No personalities, Mr. Chairman, no personalities, please!"

The upright chairman reddened visibly with anger, but he only rapped with one of his bass hammers for order: "If you will allow me, ladies and gentlemen (last pronounced sarcastically), I will continue my sentence. I was only going to say the 'stencil fraud' (a visible shiver of relief surged through the audience)—I was merely about to refer to the firm of 'E. Sick & Co.,' formerly of Sixth-ave., not very far from Macy's, making a grand piano that they—"

A chorus of groans drowned the speaker, and the old grand would have spoken, but he was anticipated by a lively little Philadelphia square, who almost had to yell, so as to be heard first: "I know them; I told them they should stick to their uprights, and I told Mr. Sick so, but the obstinate fool knew better and overruled the judgment of his partner, a near relative."

A general assent was manifested in favor of this interruption by the company assembled, but they soon quieted down to hear what the speaker had to say. He continued, but hoarsely: "E. Sick & Co. have not only attempted to manufacture a grand, the scale of which is flat, defective and a badly modeled imitation of a J. J. Sick scale, but actually invite artists of merit to perform on these wretched imitations."

The cherry case upright was interrupted by groans and hisses, intermingled with yells and cat calls, but he vigorously commanded order and continued: "Yes, fellow comrades, what shall be said of a firm attempting to compete with their rivals by placing a bad imitation with a defective scale on the market and improve the general bad make-up of the instrument, precluding all idea of satisfactory results?"

The cherry case upright then paused in the midst of this flight of facts and eloquence to wipe the perspiration off his fall board with the satin lining of his fret board, that had been made a present to him by his firm. By the murmur of satisfaction and the look of placid contentment on the ivory and intellectual brows of the assembled audience, the speaker saw he had made a hit, so he proceeded immediately: "Yes, friends, this silly, alleged man of business actually attempts to foist his miserable claptrap humbug on intelligent pianists and an unsuspecting and easy beguiled public. But he shoots far wide of the mark when he expects the trade wouldn't take official cognizance of this piece of celluloid stupidity; so I ask, What are we here for to-night? Fans, to unmask fraud, tell the truth, and, last but not least, attempt to cope with that ancient but not incurable disease, the leprosy of the piano trade, *i. e.*, stencilitis, a disorder that attacks the healthiest organization, but quickly succumbs to the radical treatment of a dose of anti-stencilitis, *à la* COURIER MUSICALE, and the result is always a radical cure."

"Why, do you know," the speaker continued confidently— "Do you know that Sick & Co. are stupid enough to quote articles written in silly trade papers and which they ought to know the trade do not take the slightest stock in, recognizing at once the paid puff? Oh, my friends, why are we so imposed on, and why is our very make tampered with at the out-

set?" A violent sobbing was heard from one of the back benches and two grim old grands, who acted as ushers (born 1830), were seen leading a poor little stencil upright out of the building, who was so agitated by the speaker's reference to his miserable birth that he was quite overcome and would have broken all his strings from agitation if he had not been taken out into the open air. As it was his tuning pins were all loose and his wrest plank was warping. There was a ripple of curiosity in the audience, which soon subsided when the cause of the disturbance was learned, for there is nothing your thoroughbred piano despises so thoroughly as one of the stencil brethren.

Then a singular thing happened. Just as the cherry case upright attempted to resume his address he was again interrupted by a tremendous commotion at the side of the building, where a group of grands were clustered.

One of the number was seen to be struggling violently in his efforts to break away from his companions, who attempted to restrain him.

Shouts of "Sit down!" "Put him out!" were heard, but at last by a supreme effort the grand, who was of rather unpolished exterior, fought his way to the platform and gasped out:

"Mr. Chairman, I demand a hearing. I have a right to be heard. I am the grand whom you have abused. I am a stencil piano, but I am made by E. Sick & Co., and if I ain't I am by the other 'Sick'; at least my case is, and I—"

Then such an uproar arose that 5 old cabinet organs, 2 melodeons and a venerable upright, who were stationed outside to keep away manufacturers and "Empty Plate" musical journalists from the convention, rushed in armed with piano legs to quell the riot, but soon saw their services were not needed and reluctantly retired.

Meanwhile, the confusion having somewhat subsided, the disgruntled grand could be heard at last.

"If," he said, out of tune, "you give me a chance I will try to explain my position."

"Go on!" yelled a score of voices. "Give his ancient giblets a chance!" squeaked a little 6 octave upright, but he was immediately squelched.

"I am a grand piano."

Another chorus of groans and sneering commentaries.

"I am a grand piano," he again asserted, passionately, "if I am cheaply built."

Laughter inordinate again interrupted the grand. The little cherry case speaker pedaled himself hoarse trying to restore order.

"I know I am cheaply made," the grand continued, defiantly. "And yet I have been played on by Professor Digg, who sells pianos in Piltown, and although old Harvey Hayseed has said I am a stencil grand, I mean to—"

But this was too much for the audience, who rose *en masse* and precipitated themselves on the boasting humbug, and blood and varnish would have flowed had not somebody turned the lights out, and the audience then turned their attention to getting out of the building, which they did after a hard time of it and jostling and swearing at each other all the time. The little cherry case upright speaker went home a sadder but a wiser man, and vowed he would never bother his head again with such "Sick" pianos—with stencilites—but in the future would leave the disagreeable job to THE MUSICAL COURIER, which would stamp the disease out in its own way by first isolating the patient from his healthy fellow beings and then giving him weekly doses of cold type with extract of hard facts and tincture of exposure. This little upright knew would have the correct effect on the "Sick" instrument, having already cured the much more virulent disorder of organic (N. G.) degeneration of the Beatty's. On reaching home the upright went to bed, but before he fell asleep the words of the "Sick" grand rang in his ears, and he wondered where he had read an account of the concert in which the "Sick" grand had figured.

"Oh! to be sure," he muttered sleepily, in his bass clef; "to be sure. Why, it was old Harvey Hayseed himself; and didn't he give it fits, and old Digg, too, and that stupid, overgrown I, I, I, I, I, I, I, who was then and—." Here the tired little fellow dropped off into a sleep, only to dream of fighting Digg, of Piltown, with the leg of Stencil "Sick."

Electro-Magnets in Pianos.

R. EISENMANN, in Berlin (doctor juris, not musicæ), has invented a piano which, by the help of electro-magnetism, accomplishes that which has so long been sought for—the sustaining as well as the increasing and diminishing power of the sound, says the London "World."

Another and still more extraordinary application of the system is that, by moving the bar with the electro-magnets to another place, the timbre of the tone changes to that of another instrument.

It is well known that the "overtones" produced by the vibrations result in "beats" (acousticians understand me), which alone cause the different tone colors or timbres, so that you may by this means play violoncello or piccolo on the piano.

One of the great men of the first years of this century, the founder of musical acoustics—Dr. Chladni (doctor juris, too)—had already made an attempt to reach the same end of crescendo and decrescendo by other, but not effective, means

—a glass cylinder; so has Boehm, the inventor of the metal flute, tried during 30 years to accomplish this purpose.

At last electricity has done it, a stream of which is set in movement by a new pedal. This invention is so grand that notwithstanding a minute description I will not say more of it until I have seen it.

If it is what it is announced to be it will cause quite a revolution both in playing and composing for the piano.

The Garland Matter.

(From the New Brunswick (N. J.) "Home News.")

RUMORS are on the street to-day that involve the reputation of Howard MacSherry, the lawyer. They were sifted by a reporter, who discovered the following circumstances with regard to the affair:

On May 25, 1886, Alfred C. Garland made an assignment for the benefit of his creditors. He was at that time thoroughly discouraged with the music business, and though some of his principal creditors offered to take 50 cents on the dollar and give him two years in which to settle the remainder, he determined to go out of the business and start anew.

Mr. Garland requested the late O. J. Munsell to become his assignee, but that gentleman was preparing for a European trip, and after considerable consultation MacSherry, who had been acting as Garland's counsel, offered to become his assignee. The offer was accepted, and the deed of assignment was filed in the county clerk's office shortly after. It showed that Garland had assets scheduled as valued at \$2,187.78. There were twenty-two creditors, among the largest being the following: Behning & Son, \$332.63; Gordon & Son, \$194.64; Guild Piano Company, \$100; McEwen & Co., \$1,279.15; New England Piano Company, \$355; Worcester Organ Company, \$225; Dyer & Hughes, \$165; E. G. Harrington & Co., \$176.50; C. Burns & Co., \$208.66.

When MacSherry became assignee he filed a bond with the surrogate for \$1,200, with John S. Stewart, of this city, and Ellison Petty, of Cranbury, as sureties. He immediately began the collection of claims, and his account filed with the surrogate in the April term of last year shows that he had on hand at that time \$1,053. The assets had brought \$701.93 less than scheduled; \$200 had been set aside under the law for Mr. Garland, and expenses had reduced the amount to \$1,053.

This money should have been distributed among the creditors by Mr. MacSherry. They say that they never received a penny of the money, and steps have been taken by them toward calling upon the bondsmen for the amount for which they are responsible.

Mr. Stewart, when seen this morning, said that he had been asked by the creditors why no money had been paid, and had been unable to get any satisfaction from MacSherry when he saw him. "I went to MacSherry in December," he said, "and asked him about the matter, and he said that everything would be settled in thirty days."

At that time the lawyer was in difficulty over the charge preferred against him by Mrs. Barnwell, who accused him of having received \$100 from her with which to pay her license fee. It had never been paid, and she was indicted for selling without a license.

Mr. Garland was also seen. Like Mr. Stewart, he wished to say nothing for publication, but in reply to questions the whole story of the transaction was obtained. He had been called upon by his creditors to explain the delay in the payment of any money, and was placed in a very unpleasant position. Many of the creditors were personal friends of his, and he was anxious that they should receive as much as possible from the settlement. The creditors had formally called upon him for the names of MacSherry's bondsmen, informing him that they would be obliged to call upon Messrs. Stewart and Petty for satisfaction.

The creditors have consulted their counsel and will endeavor to effect a combination for the purpose of bringing suit.

Mr. Garland also said that he had called upon MacSherry for an explanation of his failure to pay money to the creditors, though, by his own statement, he had over \$1,000 in hand when this account was filed.

"MacSherry confessed to me," said Garland, "that he had used this money to pay a personal note. He had not intended to do it, he said, but had suddenly been called upon to pay a note on an account he had expected to have charged elsewhere, and had done so, expecting to pay back the money. He told me that he would pay over all the money if given a short time," concluded Mr. Garland.

It is said that one of the defrauded creditors was in town yesterday hunting up the matter.

[The New York "World" of last Sunday says that Mr. MacSherry had written to that paper stating that he had not fled from New Brunswick.—EDITORS MUSICAL COURIER.]

WANTED—A partner with capital, in a piano manufacturing business, the name of which is one of the most valuable among the pianos now known in the wholesale piano trade. The pianos sell on the strength of their name and reputation of twenty-five years' standing. Address C. A. L., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Boston Notes.

THE Hallet & Davis Piano Company are fitting up a furnished parlor, show and sales room for the display of pianos in the rear end of their piano wareroom on Tremont-st. It will be furnished in the latest style and will be made an attractive feature of the wareroom.

The latest styles of uprights made by C. C. Briggs & Co. are among the most attractive styles of upright pianos now in the market. Send for the Briggs' catalogue and examine the case styles; you will be surprised.

Mr. P. H. Powers, of the Emerson piano, is convalescing and will be out soon. He will, in all probability, take a trip to the South. The Emerson Piano Company continue to do a fine trade and are making a large number of uprights of fancy woods. The New York warerooms will be opened some time during the spring.

Mr. Geo. T. McLaughlin, of the New England Organ Company, who is now making the Lawrence and the Woodward & Brown pianos, is one of the busiest men in the Boston trade. These pianos will be produced in a first-class manner and the high standard of excellence will not only be maintained, but improved upon and developed in accordance with the best precepts of modern piano construction. Mr. McLaughlin has started out on that principle and that is the principle he will maintain.

The Boston "Saturday Evening Gazette" says:

In the city of Buffalo there exists a concert grand made by Blüthner, of Leipzig, 27 years ago. The instrument is still in excellent condition, its tone quality even now surpassing many of our modern makes.

How about the Blüthner grand they are trying to repair down in the repair rooms of M. Steinert & Sons, in Boston? The grand we refer to is not 29 and not even seven years old. What does the "Gazette" mean by stating about that Blüthner piano that it "even now (is) surpassing many of our modern makes?" Which modern makes? Give us the name of the ancient makes. Are the Chickering grands of modern or ancient make? Are Chickering & Sons not making grand pianos to-day at the very time or even hour that Blüthner is making grands? All the grand pianos made in this country are modern makes, and to print such nonsense as the above makes the paper that prints it ridiculous.

The new warerooms of the New England Piano Company at 157 Tremont-st. are rapidly getting into shape. Mr. Scanlan is making a great success of his great enterprise, and he is so well known and recognized by general assent as a man of brains, originality and judgment that no person has attributed to his success much of the element of luck. He is not called a lucky, but a brainy man. And yet in the selection of his retail Boston wareroom he certainly has been lucky, and his luck consisted in getting right next door to the Millers. He need not spend one cent for local advertising, for the Millers are giving him all the advertising he wants or needs. And when they tell people that they don't know anything about the New England Piano Company's factory, all that Mr. Scanlan's salesmen must do is to get a hack, drive the customer up to the Highlands, show him what kind of a factory it is, and then ask him to go to Wakefield. Mr. Scanlan can afford to pay all the incidental expenses, too, for he will sell the piano sure.

Someone asked the Millers about the Emerson Piano Company. They knew nothing about that company. Mr. Emer-

son was dead, they said, a long time ago. They had not heard anything about the successor.

"Is there successor?" asked one of the other. The party bought an Emerson piano.

Someone asked the Millers about the Hallet & Davis factory. They thought Hallet and Davis were both dead; in fact, they were dead. They heard someone was making some pianos out there in the factory; but then, of course, Hallet and Davis were both of them dead. The party bought a Hallet & Davis piano.

Someone asked the Millers where Vose & Sons wareroom was on Tremont-st. They knew nothing about any Tremont-st. wareroom of that name. Vose & Sons, they understood, had a wareroom on Washington-st. "Yes," said the customer, "but they removed some years ago to Tremont-st." They never heard of it. The party bought a Vose piano.

Someone asked the Millers where the Ivers & Pond piano factory was. They said there was no such factory in Boston (the factory is in Cambridgeport); they would give the party a piano for nothing if he could find such a factory here in Boston.

The party bought an Ivers & Pond piano.

There is a lot of fun in the retail piano trade in Boston.

Someone should ask the Millers where the Smith American piano is made. The Millers would naturally say that they never heard of a Smith American piano; that they knew of a Smith American organ, but not of a Smith American piano. The party who would make the inquiry would unquestionably buy a Smith American piano. Yes, indeed, there is a lot of fun in the retail piano trade in Boston. This is the best yet. Someone spoke to the Millers about the Chickering firm. They heard that Chickering were not at the head of the firm for some time past. Old Mr. Chickering, they knew, was dead and the present concern was a stock company. (By the way, the Millers are a stock company, too, but then they know nothing about that, either.) The Chickering, they understood, had a manager who was running the business for the stock company and they did not know where the Chickering were at present. The party, of course, bought a Chickering piano.

A Cat in the Organ.

THERE has been a mystery in Syracuse, N. Y., about the large pipe organ at St. Paul's Cathedral for a week. Whenever H. R. Fuller, the organist, touched the keys, weird noises were heard in the interior.

There was a large attendance at the morning service Sunday. Rev. Dr. Lockwood was in the middle of the benediction when a large, wild looking maltese cat made a flying leap over the head of the organist and landed near W. J. West, a member of the choir, fastening its claws in his knee. Before the cat could be seized it was half way down the side aisle. A gentleman in the rear tried to catch it, but only succeeded in making it double in its tracks and go rushing up the main aisle straight for Dr. Lockwood. The worthy rector lost his place in the prayer as he caught sight of the wild eyed cat rapidly approaching. The cat did not pause, but rushed between the feet of the excited chorus boys. A few seconds later and the cat was back again in its old quarters in the organ. It was some time before the interrupted service could be resumed.

An investigation showed that the cat had made her home in

the organ and had broken several of the smaller "trackers." The ecclesiastical authorities have made every effort to capture the cat, but without success.

Music in Everything.

IT is very amusing to go into the shops in Geneva, Switzerland, where music boxes are sold. You are shown into a room and invited to take a chair; the chair plays a pretty tune as you take your seat. You hang up your hat or umbrella upon a rack, and the rack murmurs a few strains of music. A decanter upon the table pours out a glass of water to a stately march, and all the innocent looking furniture of the room could, I do not doubt, discourse excellent melodies. If you desire more elaborate art, the large box contains a whole orchestra, and even the little boxes on the table can play many exquisite things. No need of buying opera tickets any longer; you carry home in your trunk harmony enough for a lifetime.

The manufacture of jewelry and the cutting of precious stones is one of the oldest arts in Geneva. It is known to have been practiced as early as the fifth century, and in the thirteenth the Genevan jewelers were widely renowned; but the art of watchmaking, in which this city now leads the world, is much more recent. The first watches and clocks were made here in 1500; at the present day Geneva manufactures annually 110,000 watches alone. As an American I am bound to rank the Waltham watches more highly, but the art seems to have been carried here very nearly to the point of perfection, and in the beauty of their decoration and enameling the artists have certainly no competitors in any country.—San Francisco "Chronicle."

Comstock, Cheney & Co.

SPECIAL from Essex, Conn., to the Boston A "Advertiser" is of such interest that it deserves partial reproduction in these columns:

ESSEX, Conn.—This place boasts a large and growing ivory industry which already fills two large factories and is crowded for room.

The Comstock, Cheney Co. corporation occupies two factory buildings and employ at present 300 hands. They make practically everything about a piano but the frame; for they make whole keyboards and actions, case them and ship them to the organ or piano factory that orders them. As few or none of the various pianos in the market have movements which are interchangeable, the works produced by the Comstock & Cheney Company are made to order. In the woodwork factory the company uses every year 1,000,000 feet of selected and seasoned lumber. Most of this goes into piano keys and into actions for piano or organ and boxes for boxing. Piano keys call for the larger part of all this wood. Only the head and front of a piano key are of ivory, and that little is a mere veneer; all the rest of the back reaching key is of wood—choice selected white pine. The frame of the keyboard is generally of birch or cherry. A good deal of ebony is used, for the back keys are, or should be, made of that wood. It costs the manufacturers \$70 a ton, and is imported in the log from Madagascar, usually about 50 sticks to the ton. For cabinet organs celluloid keys are largely used and they are made to order.

The ivory used is imported from Zanzibar, on the Indian Ocean side of equatorial Africa, in the form of whole tusks. These tusks are brought whole to the factory and sawn into the size and form of slabs that involve the least waste. Billiard balls are no longer made here, or at least not to any extent. They require "drummers" to hunt up customers, and in places not always the most promising, either as attractions or for profits. Billiard balls are made of the smaller tusks and usually of inferior ivory.

THE AEOLIAN ORGAN AND MUSIC CO.

Are now prepared to furnish the Trade with THE ORGAN OF THE FUTURE!

TWO ORGANS IN ONE, AT A SMALL COST OVER THE OLD STYLE OF CABINET ORGAN.



STYLE 1000.

14 Stops. 6 Sets of Reeds.

WEIGHT, BOXED, 469 Lbs.

Manual Organ has two sets of reeds and divided octave coupler. Automatic Organ has two full sets of reeds, besides Sub-bass and Celeste.

THE TERRITORY IS RAPIDLY BEING TAKEN UP BY THE KNOWING DEALERS. WRITE FOR CATALOGUES AND PRICES.



STYLE 500.

Length, 45 in. Height, 75 in. Width, 28 in.

WEIGHT, BOXED, 295 Lbs.

Manual Organ has five octaves of reeds and divided octave coupler. The Automatic Organ has two full sets of reeds. Three sets in all.



STYLE 2900.

Length, 44 in. Height, 67 in. Width, 23 in.

WEIGHT, BOXED FOR SHIPMENT, 339 Lbs.

This Organ contains two full sets of reeds, four stops.

THE AEOLIAN ORGAN AND MUSIC CO., 831 Broadway, bet. 12th and 13th Sts., New York.

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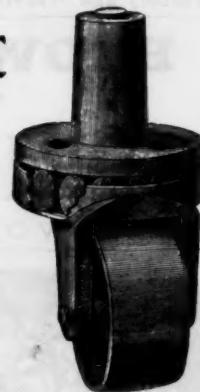
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